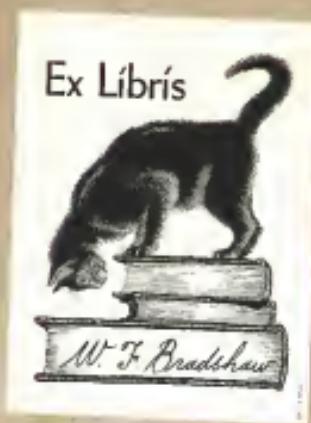


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Lay hands



Sir
SONATA S
for the
Piano Forte or Harpsichord.
With an Accompaniment for a
FLUTE or VIOLIN AND VIOLONCELLO.
Composed and Dedicated (by Permission) to
Her Majesty
THE QUEEN OF GREAT BRITAIN.
By Ignace Pleyel.

Pr 12*

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Flauto
SONATA I

Cembalo

Allegro Vivace

Pleyel's Son^t Ded. Queen

13

14

15

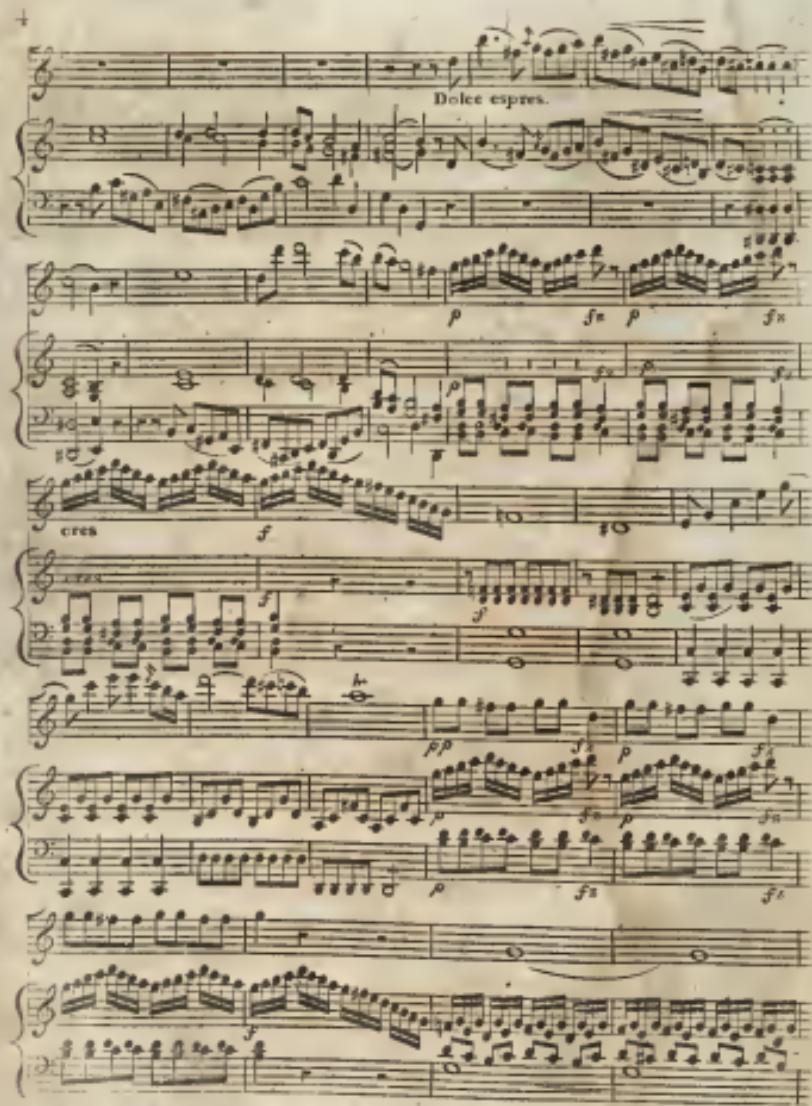
16

17

Dolce espres.

Pleyel's Son: Des. Queen

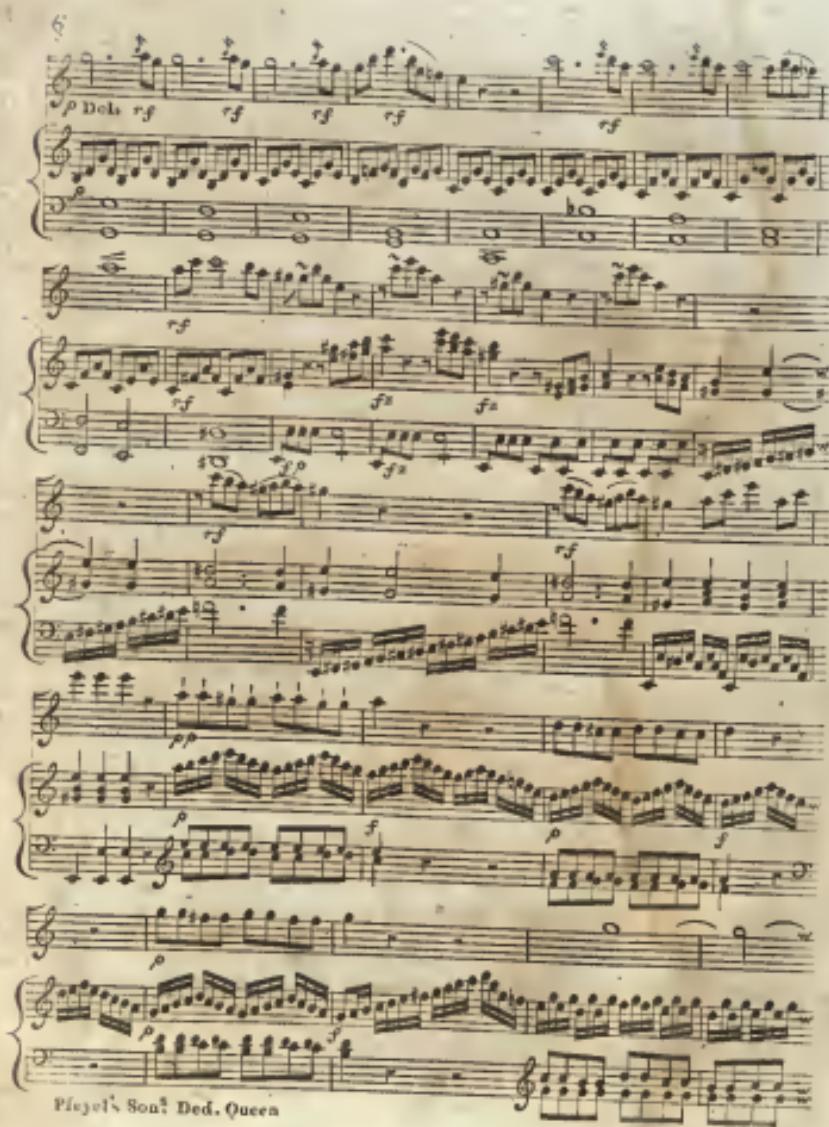
V. S.



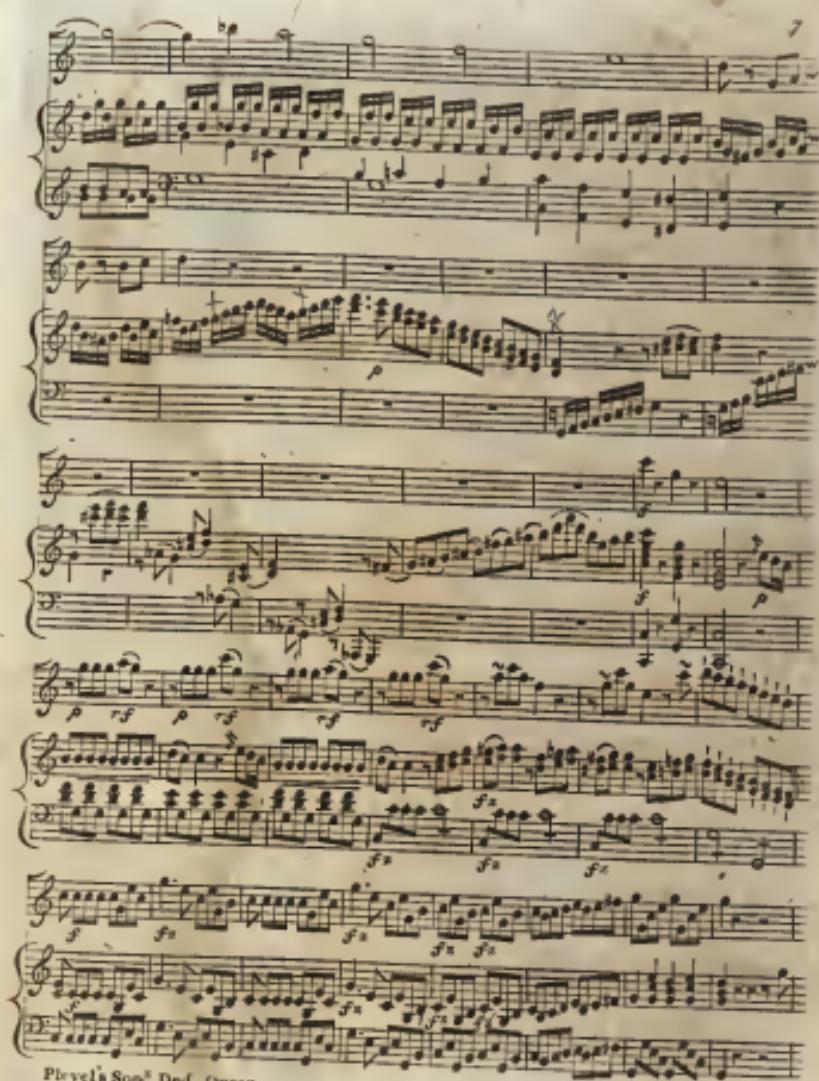
Wives' Sons & Daughters



Pleyel's Son^s Ded. Onsean



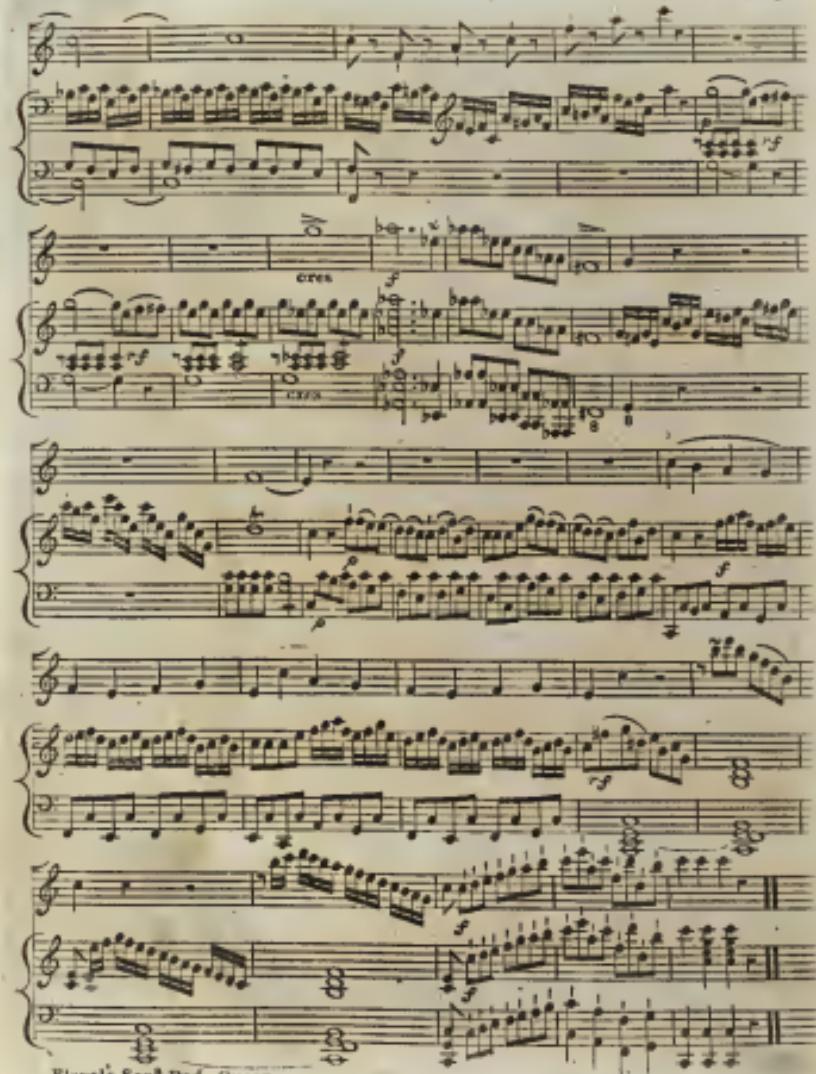
Pleyel's Sonⁿ Ded. Queen



Pleyel's Son^g Des Queen



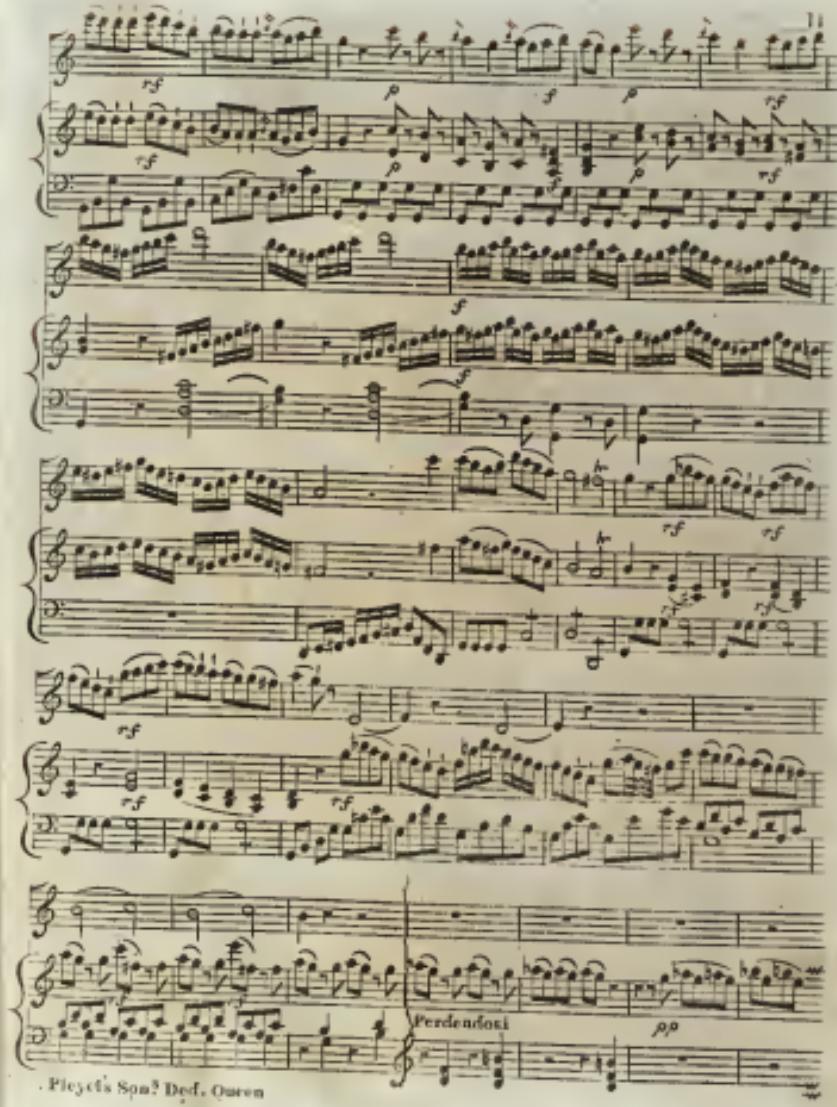
Pleyel's Sonⁿ. Ded. Queen



Pleyel's Sonⁿ Ded. Queen

Rondo Moderato





1.

Minore

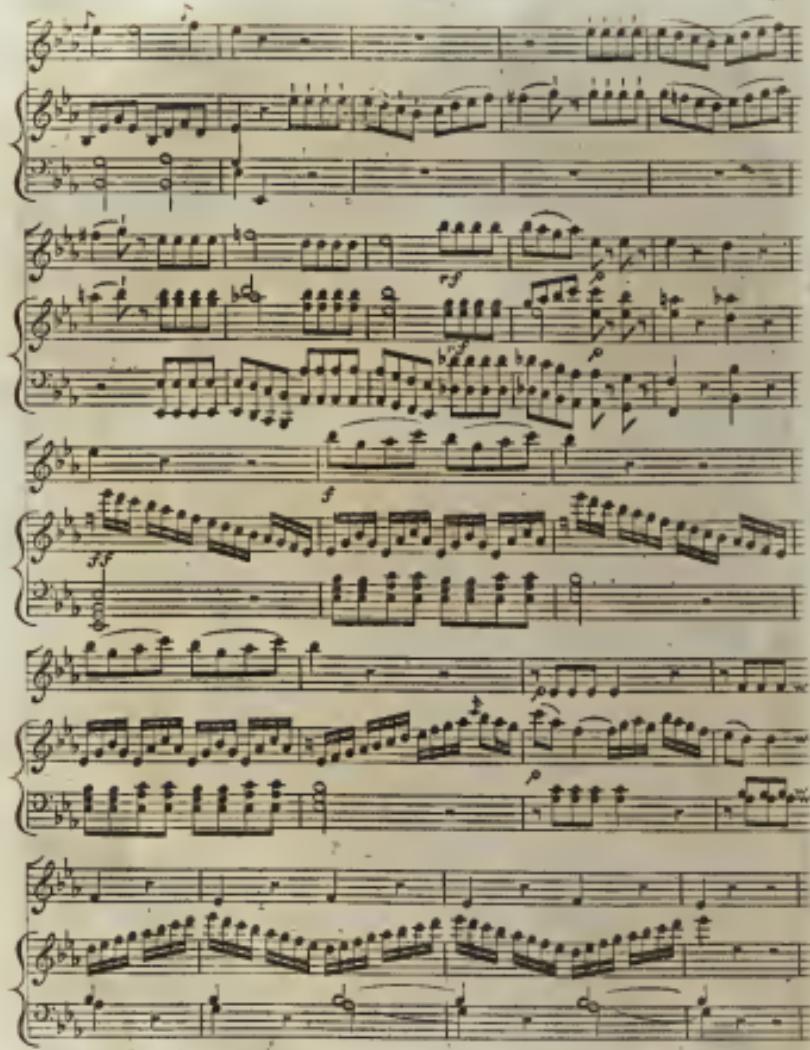
p espressivo

Dolce

Dolce

Dolce

Pleyel's Sun & Bed, Queen



Pleyel's Son^o. Ded. Queen

Dol. *r*

Pleyel's Son^d Des. Queen

Adagio

ff ffz ffz

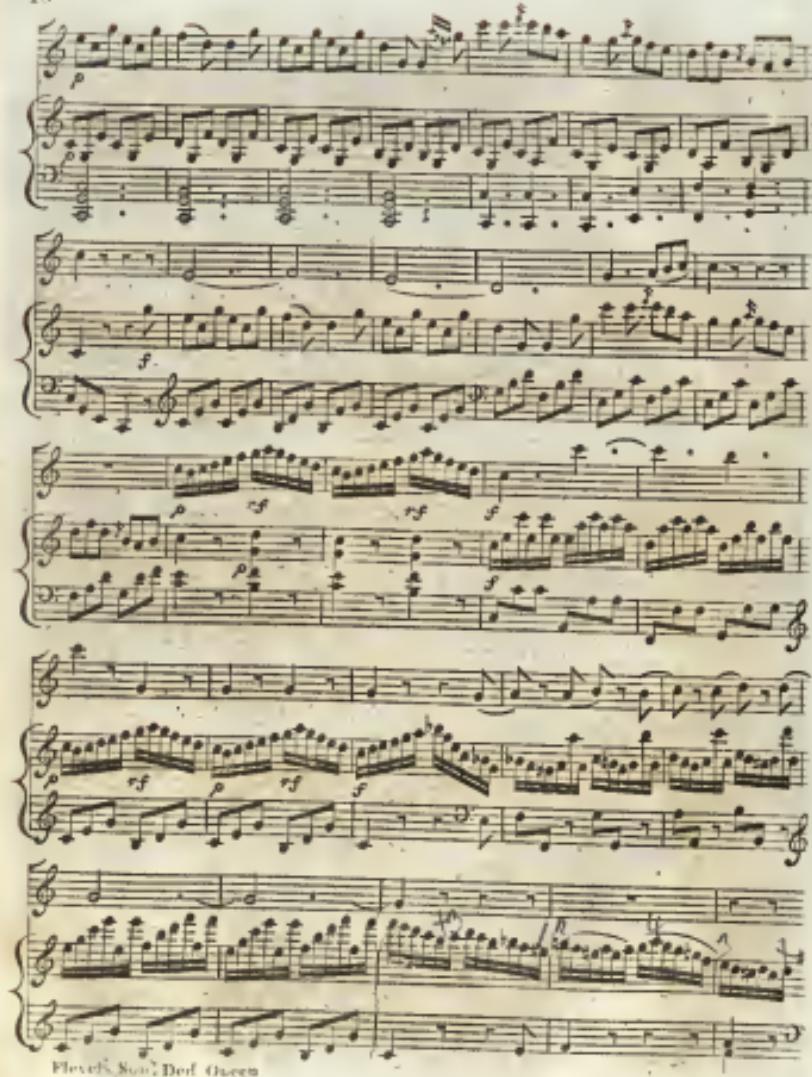
Majore

Presto

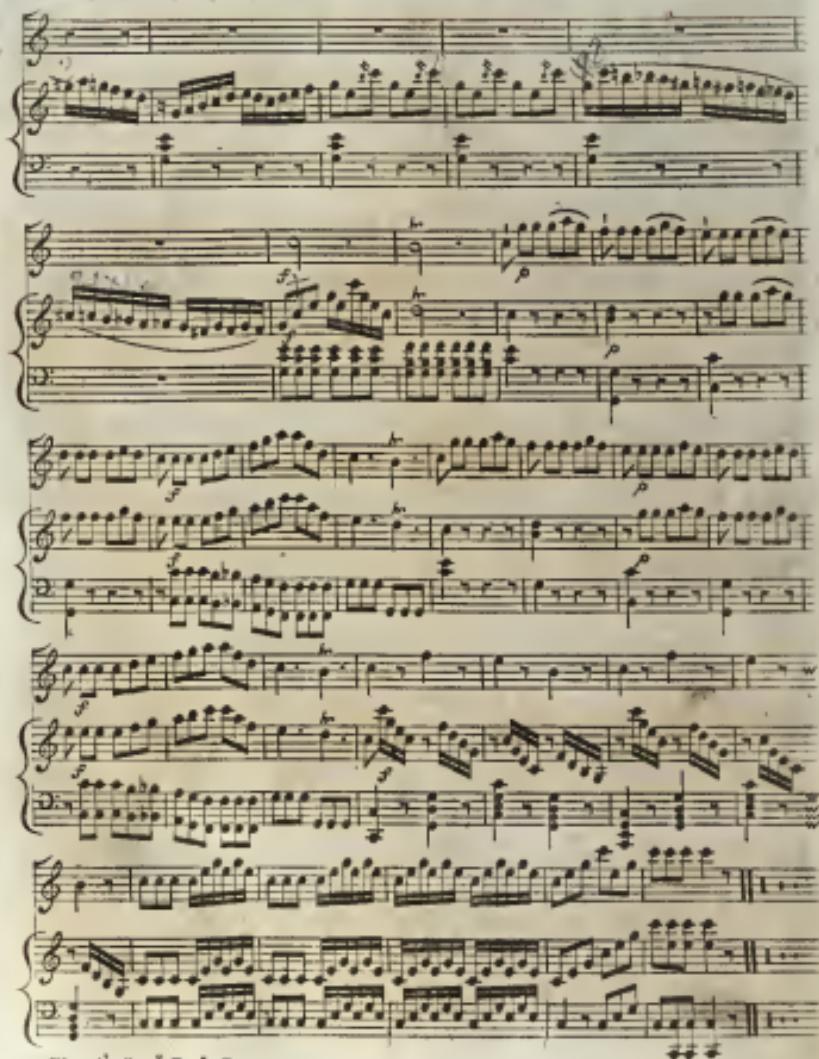
Pleyel's Son? Ded. Queen



Pleyel's Sonⁿ Ded. Queen



Fleisch, Sun, Deaf Queen



Pleyel's Son^s Ded. Queen

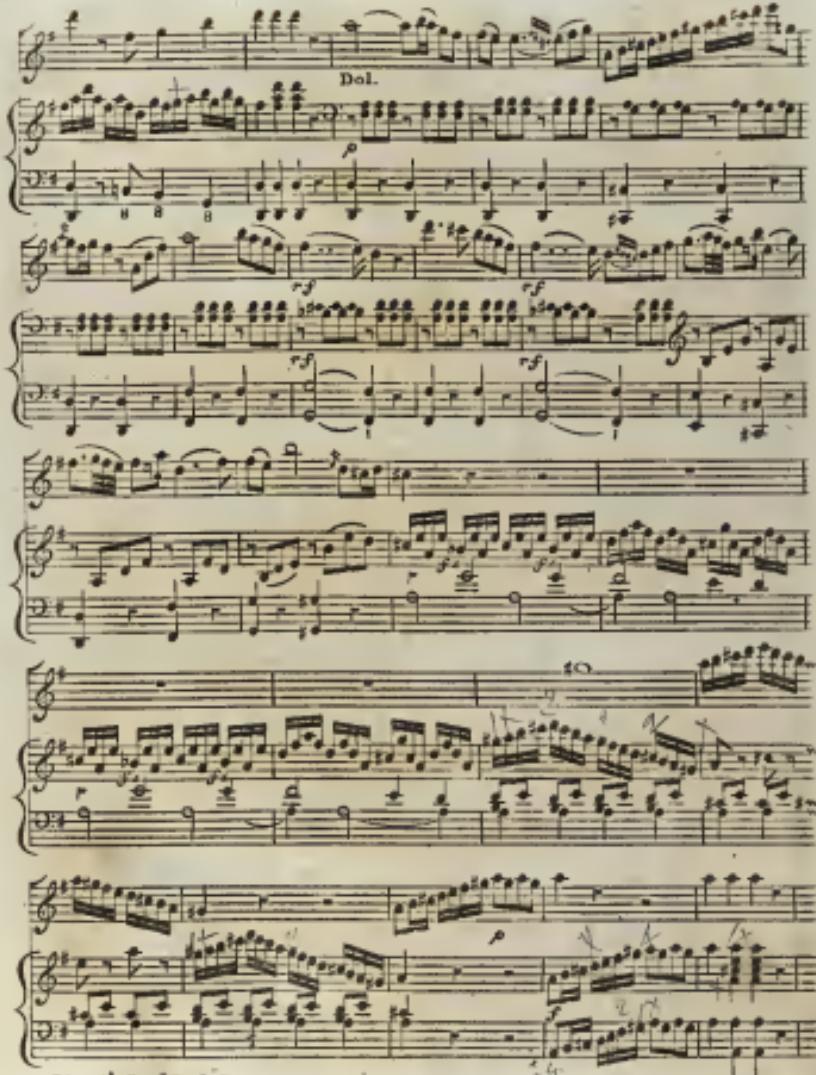
Allegro

Flauto

Cembalo

SONATA II

Pleyel's Sons Ded. Queen



1
2
3
4
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6
7
8
9
10
11

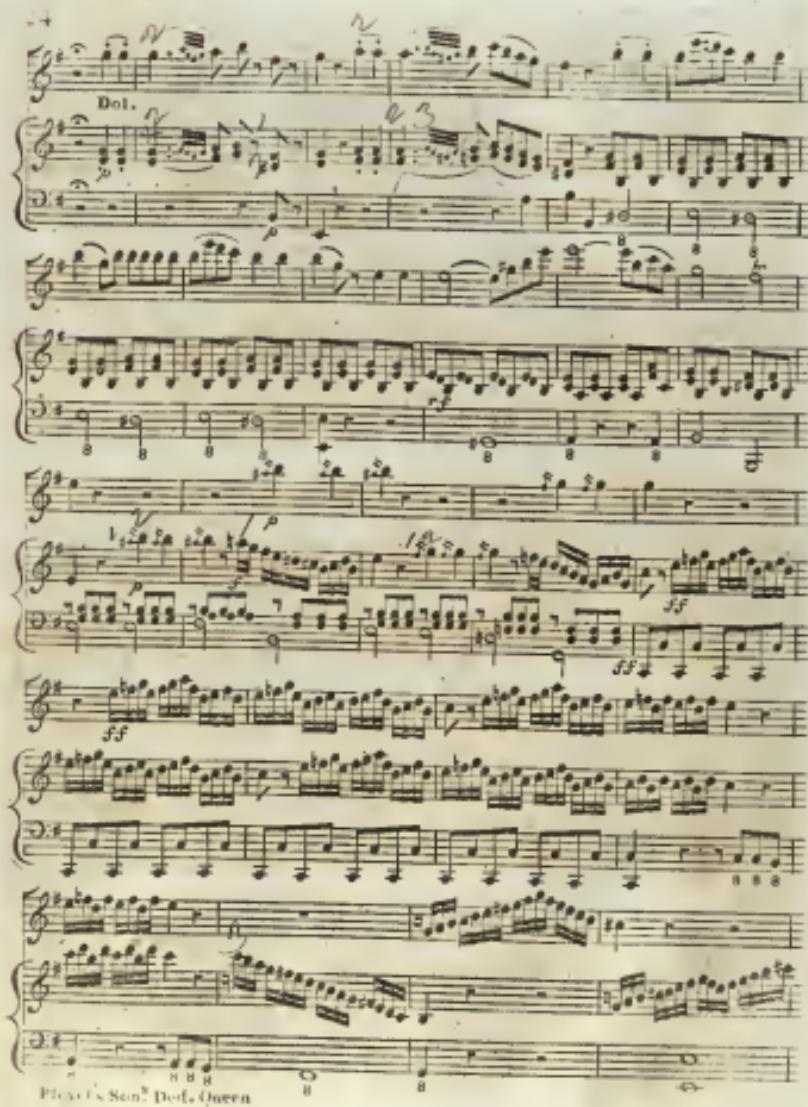
Bassoon

Double Bass

For John & Son, & Dred Queen



Pleyel's Sonⁿ Ded. Queen



A handwritten musical score for a string quartet, featuring four staves of music. The score includes dynamic markings such as *p*, *f*, *ff*, and *ff*, and performance instructions like *espressivo*, *Allegro*, *Adagio*, *Tempo Primo*, and *Dol.*. The score concludes with the dedication "Pleyel's Sons Ded. Queen".

15

espressivo

Allegro

Adagio

Tempo Primo

Dol.

Pleyel's Sons Ded. Queen



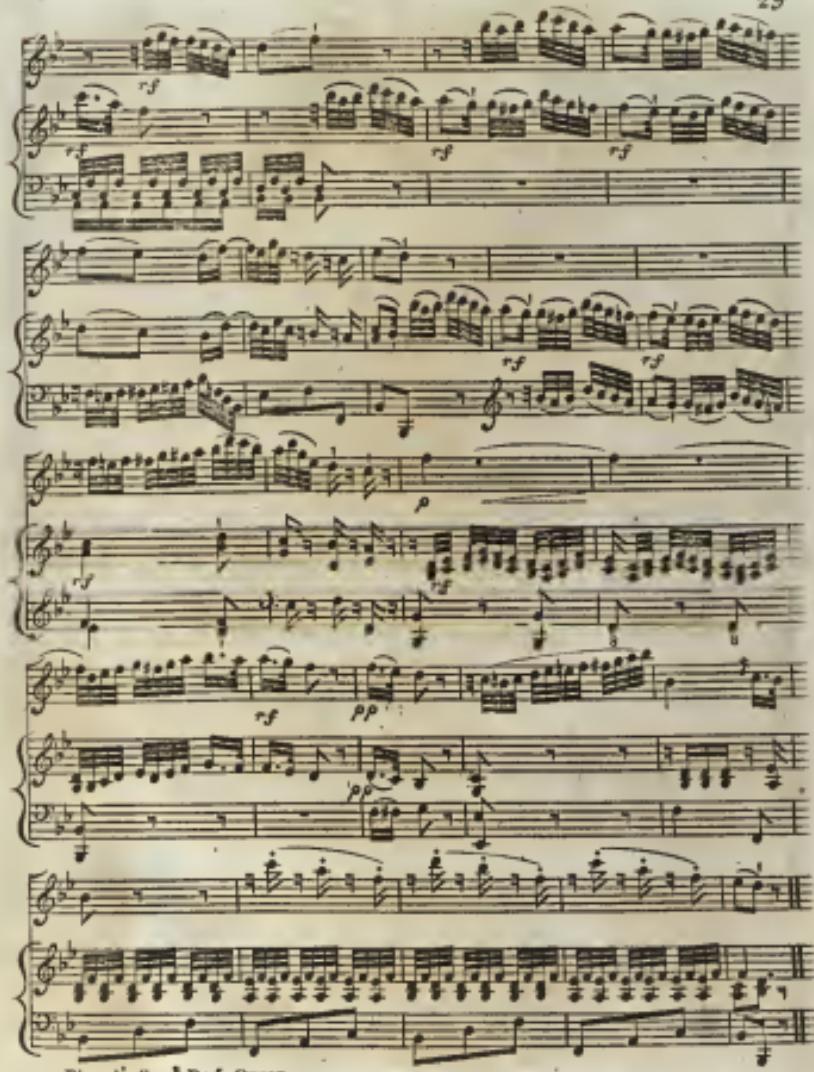
Pleyel's Sonⁿ Died, Queen



Adagio

Delce

Pleyel's Sonⁿ. Ded. Queen



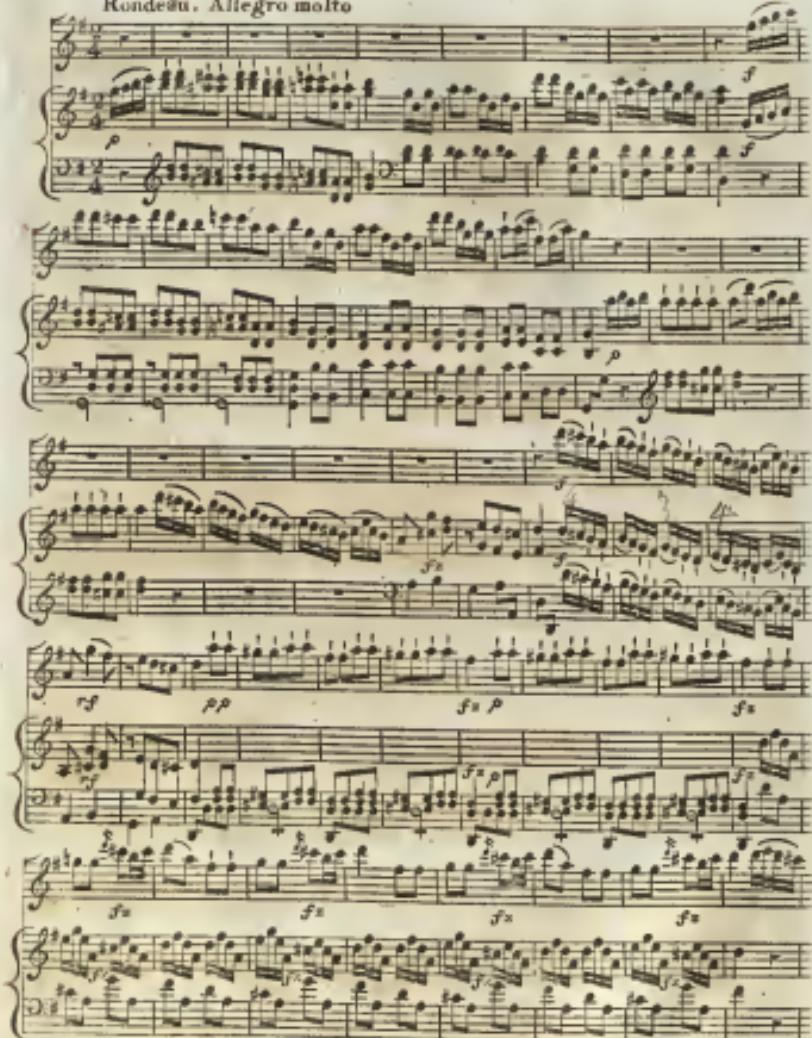
Pleyel's Son. Ded. Queen





Pleyel's Sonat Ded. Queen

Rondeau. Allegro molto

Playell's Sonⁿ, Ded. Queen

Pleyel's Sonⁿ Dec^d. Queen

v.s.



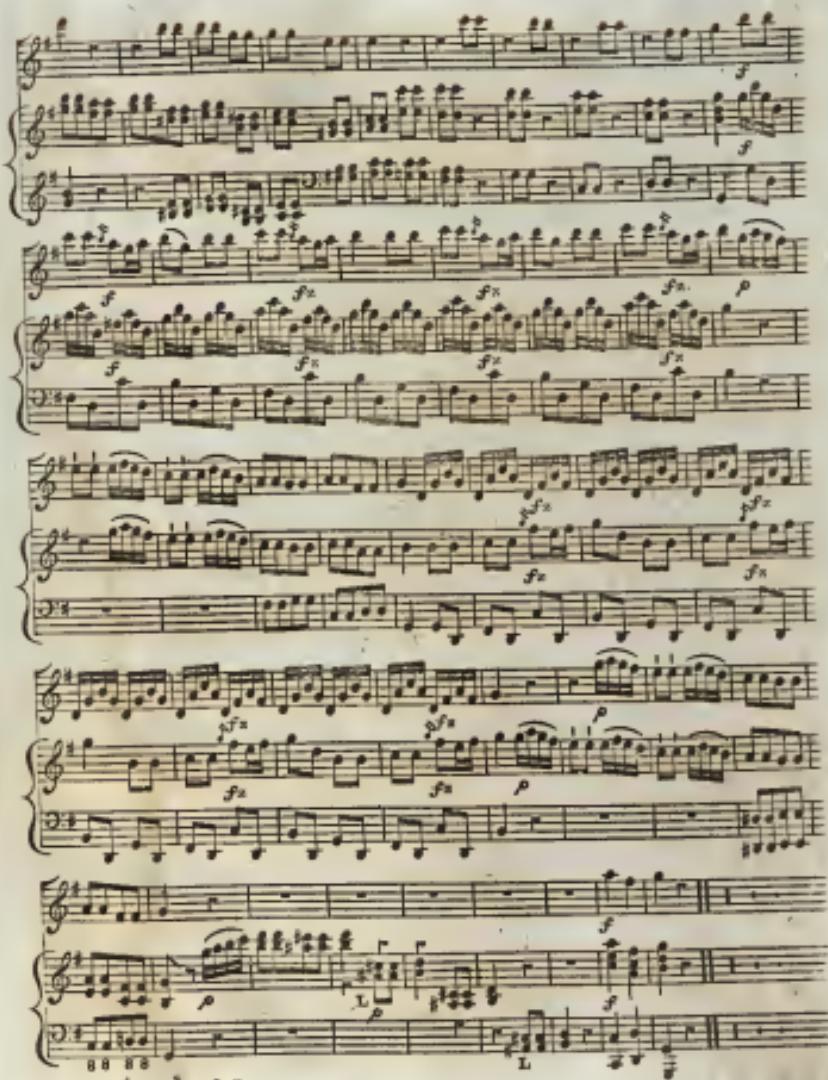
Pleyel's Sonⁿ. Ded. Queen



Pleyel's Son^s Ded. Queen



Pleyel's Son. Dsd. Queen



Pleyel's Son^d. Ded. Queen

Flauto

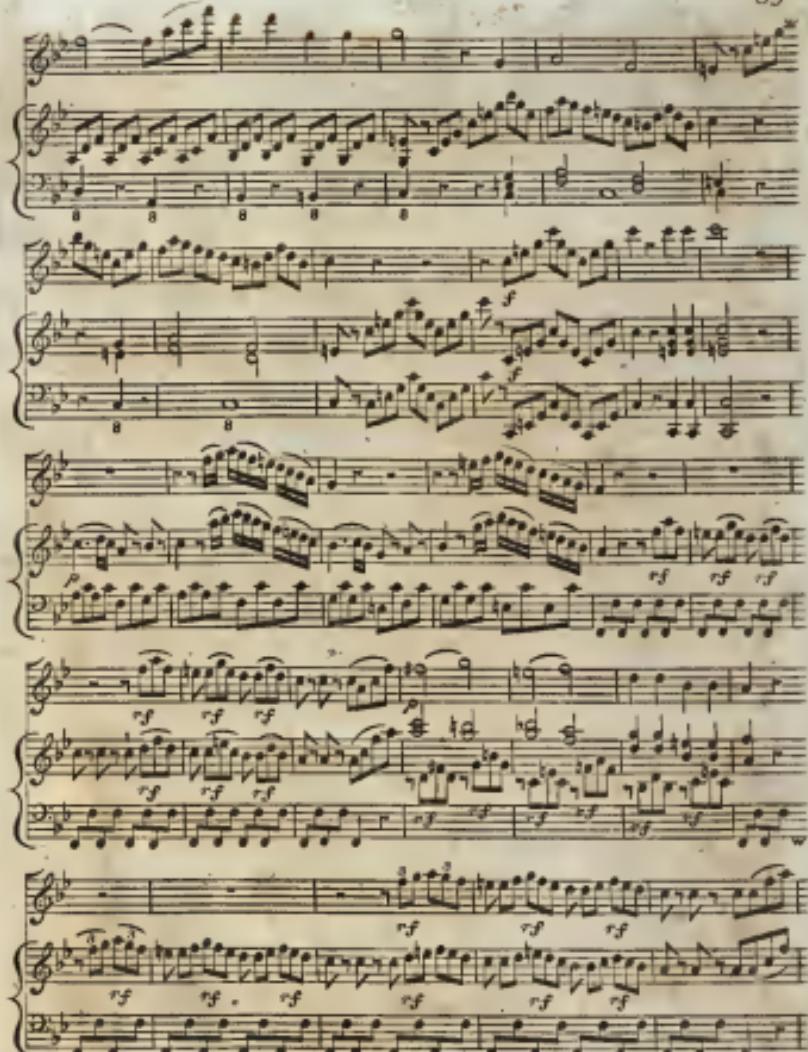
Gembalo

Allegro molto

SONATA III

Pleyel's Sonⁿ Ded. Queen

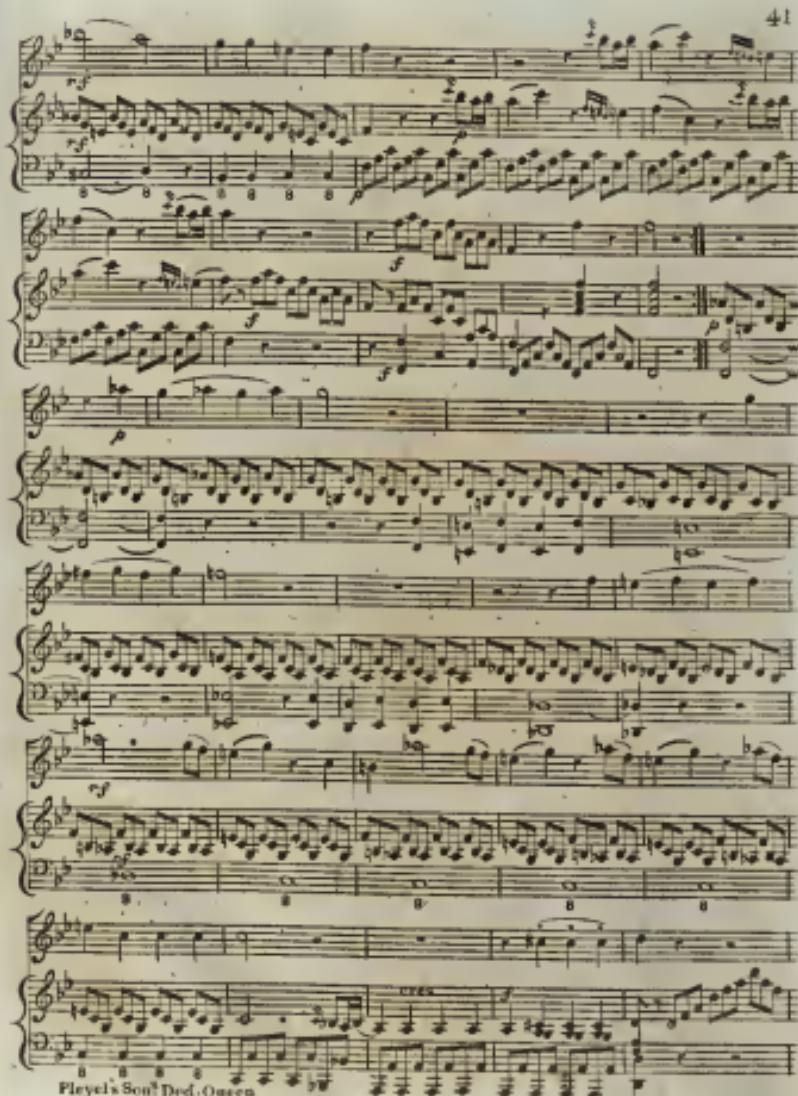
Pleyel's Sonⁿ Ded. Queen



Pleyel's Son² Ded. Queen

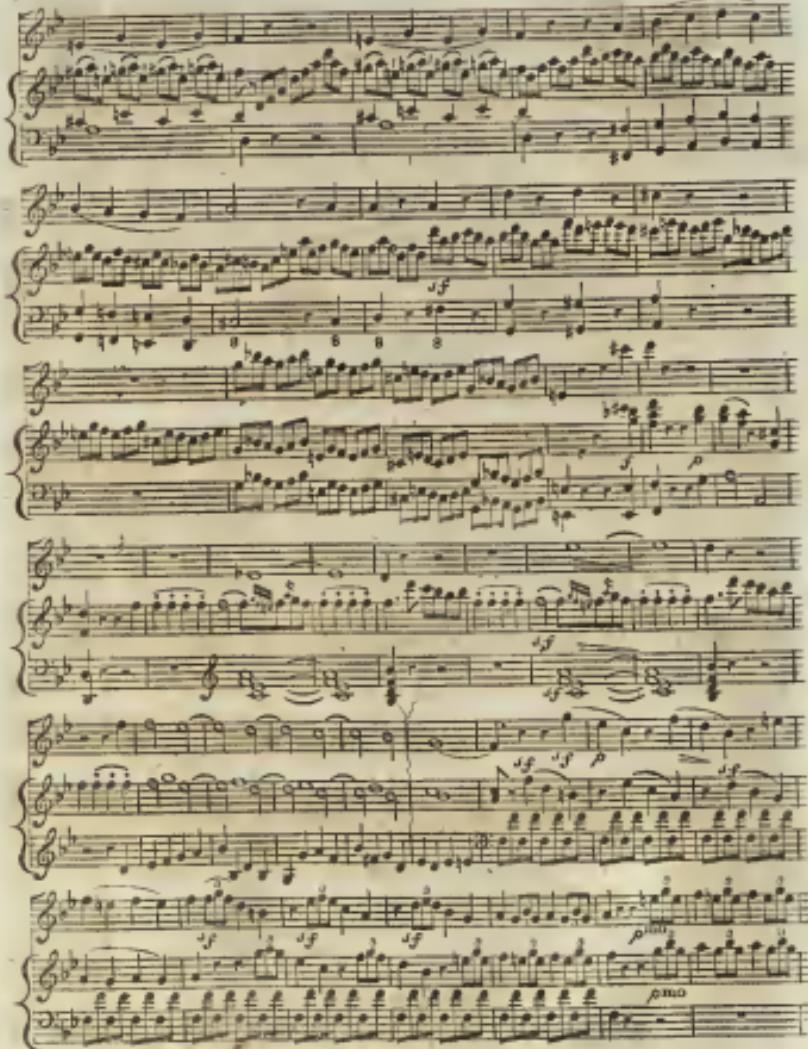


Pleyel's Sonⁿ. Ded. Queen



Pleyel's Son's Ded. Ospen

42



Pleyel's Son: Ded. Queen



Pleyel's Son² Ded. Queen



Pleyel's Sonⁿ Def. Queen



Pleyel's Son: Del. Onsen

Andante con Variazioni

Flauto *Thema* *r.f.*

Cembalo *r.f.*

Dolce *r.f.*

Var. 1. *r.f.*

Poco f

Pleyel's Son^d. Ded. Queen

Var. 2.

Pleyel's Sonⁿ. Ded. Queen

Var. 3.

Var. 4.

Fugel's Son: Ded. Queen



Pleyel's Son: Ded. Queen

Var. 5.

Var. 5.

Var. 6.

Pleyel's Son: Died: Queen



AII^c mod.

Flauto

SONATA IV

Cembalo

A musical score for Flauto and Cembalo. The score is in AII^c mode. The Flauto part (top staff) has several melodic lines with dynamic markings such as *f*, *p*, and *ff*. The Cembalo part (bottom staff) provides harmonic support with sustained notes and chords. The score is written on ten staves.

Pleyel's Son^a Ded. Queen



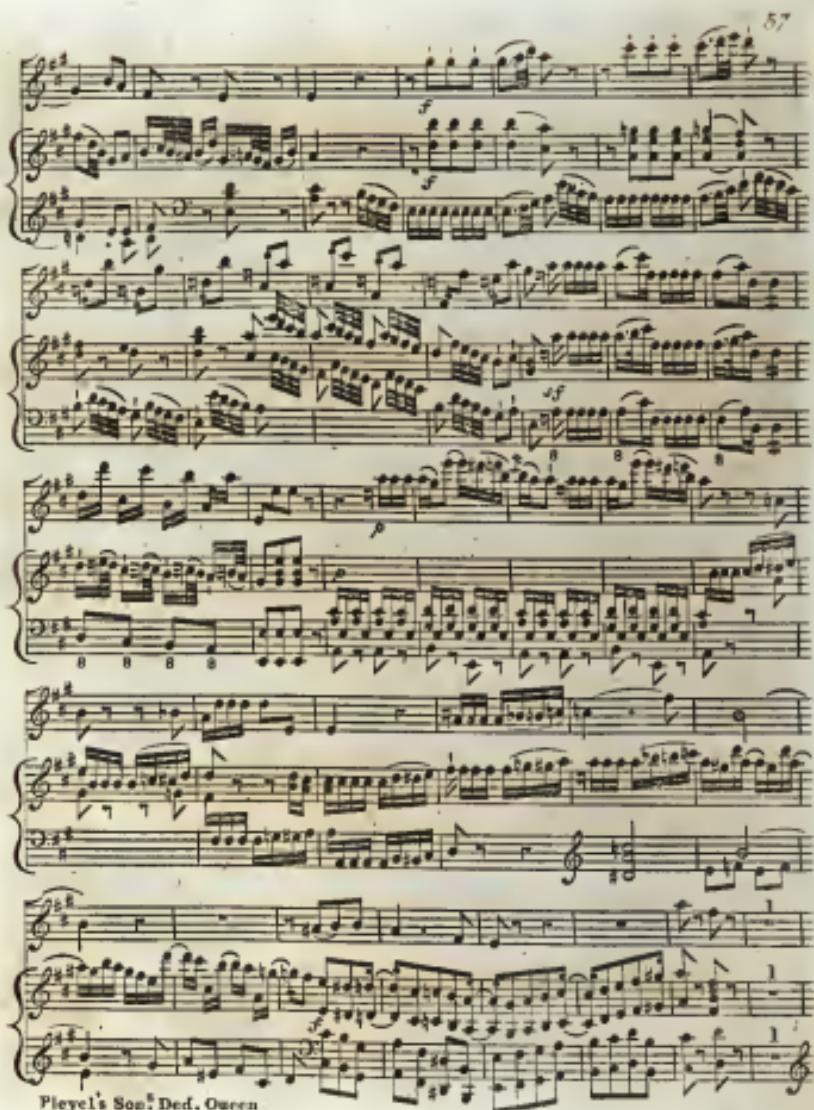
Pleyel's Son, Ded. Queen.

Freyel's Son² Ded. Queen





Pleyel's Son^d Ded. Queen



Pleyel's Son? Ded. Queen

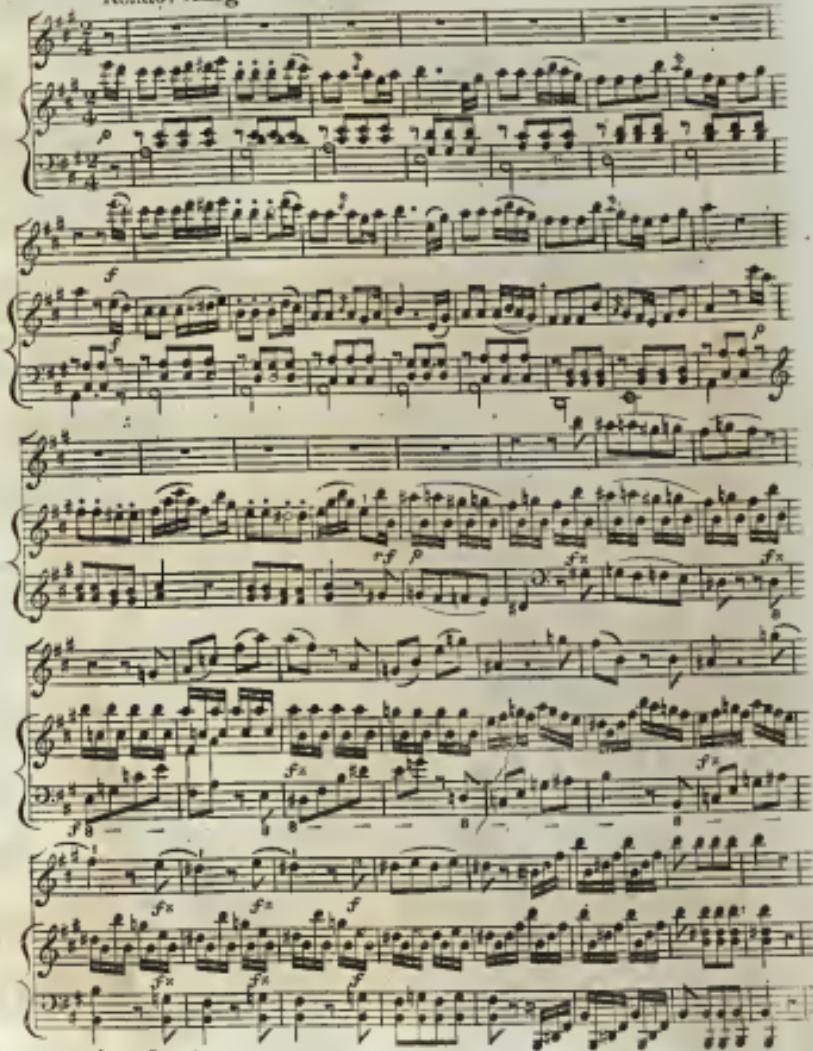


Pleyel's Son: Ded. Queen

The image shows a page of musical notation for a piano, page 60. The title 'Andante' is written at the top left. The music consists of ten staves of five-line staff paper. The first staff is for the right hand, the second for the left hand, and the third, fourth, and fifth staves are for the basso continuo (BC). The key signature changes between G major and F major throughout the page. Various dynamics are indicated, such as f , ff , p , pp , and sf . The basso continuo parts include bassoon entries marked 'Bcl.' and 'Dol.'. The music is divided into measures by vertical bar lines.

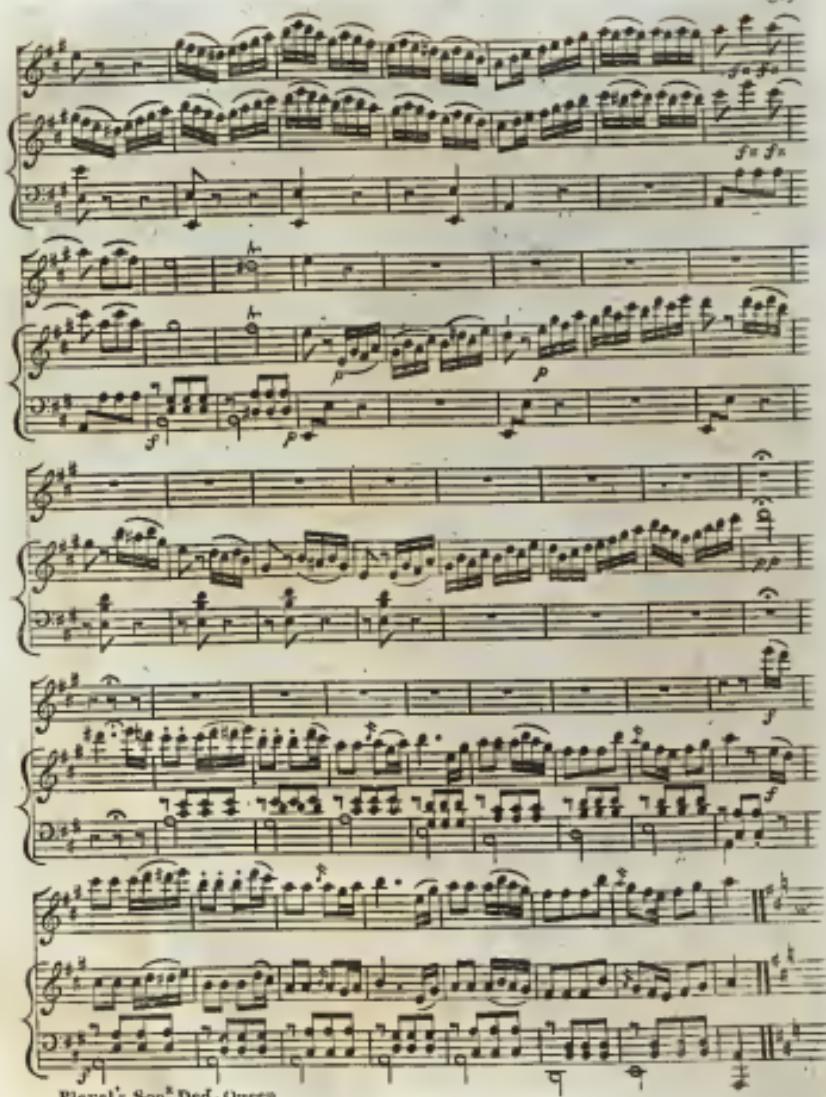
Pleyel's Son^s Ded. Queen

Rondo, Allegro assai

Pleyel's Sonⁿ Ded. Queen

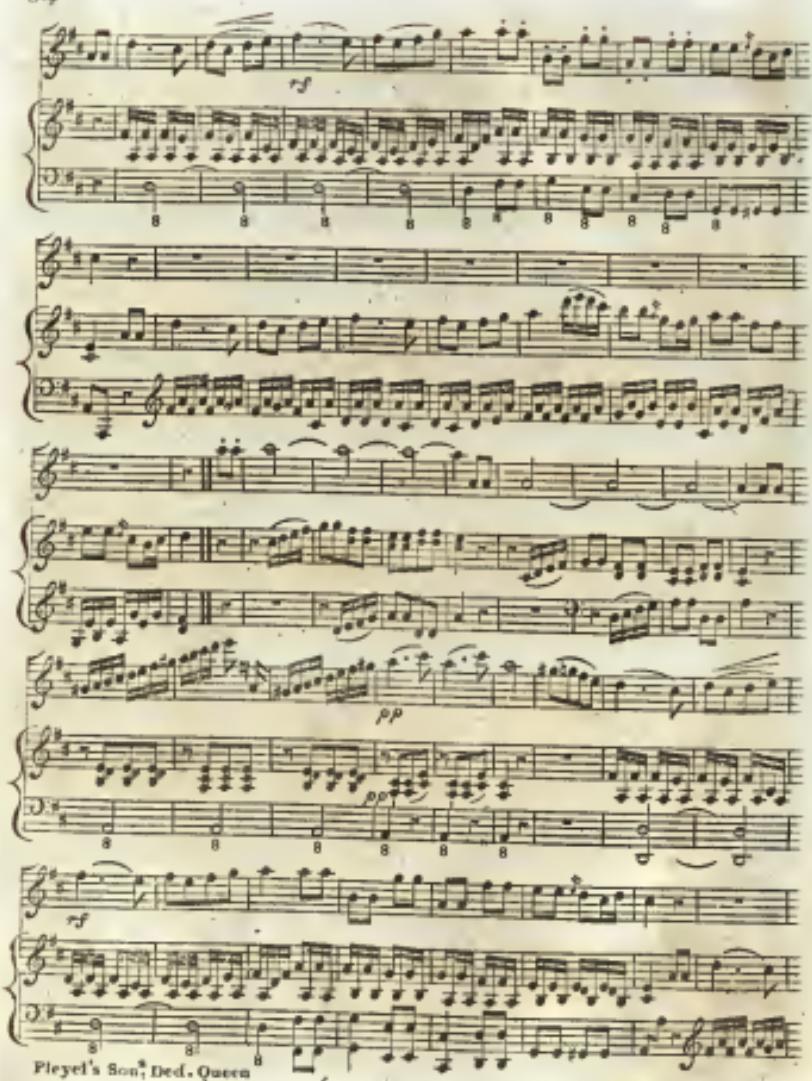


Pleyel's Sonⁿ Del. Queen



Pleyel's Son^x Ded. Queen

64

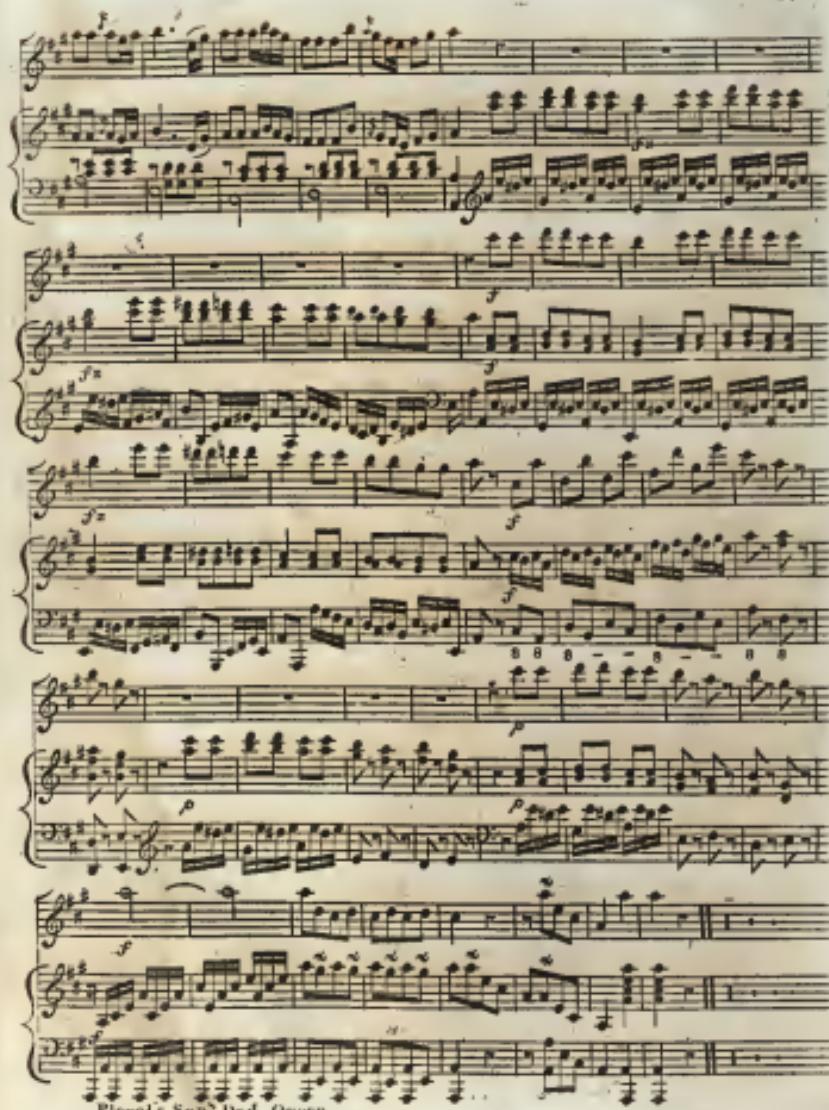




Pleyel's Sonⁿ Ded. Queen



Pleyel's Son² Ded. Queen



Flauto

Allegro

SONATA V

Cembalo

This is a handwritten musical score for two instruments: Flauto (Flute) and Cembalo (Cembel). The score consists of ten staves of music. The first staff is for the Flauto, starting with a treble clef, a key signature of one sharp, and common time. The second staff is for the Cembalo, starting with a bass clef and common time. The third staff is for the Flauto, starting with a treble clef and common time. The fourth staff is for the Cembalo, starting with a bass clef and common time. The fifth staff is for the Flauto, starting with a treble clef and common time. The sixth staff is for the Cembalo, starting with a bass clef and common time. The seventh staff is for the Flauto, starting with a treble clef and common time. The eighth staff is for the Cembalo, starting with a bass clef and common time. The ninth staff is for the Flauto, starting with a treble clef and common time. The tenth staff is for the Cembalo, starting with a bass clef and common time. The music is labeled 'Allegro' and 'SONATA V'. The Flauto part includes dynamic markings such as 'f' (fortissimo), 'p' (pianissimo), and 'cres' (crescendo). The Cembalo part includes dynamic markings such as 'ff' (fortississimo), 'p' (pianissimo), and 'cres' (crescendo).

cres

cres

Pleyel Son' D'el. Queen



Fleyel's Son^s Ded. Queen



Fleyel's Son; 1st. Queen



Pleyel's Son⁵ Ded. Queen

72

Pleyel's Sonⁿ. Ded. Queen



Pleyel's Sonⁿ Ded. Queen

74



Dol.

Pleyel's Son. Ded. Queen

76

Del. p

Andantino

Pleyel's Son³. Ded. Queen

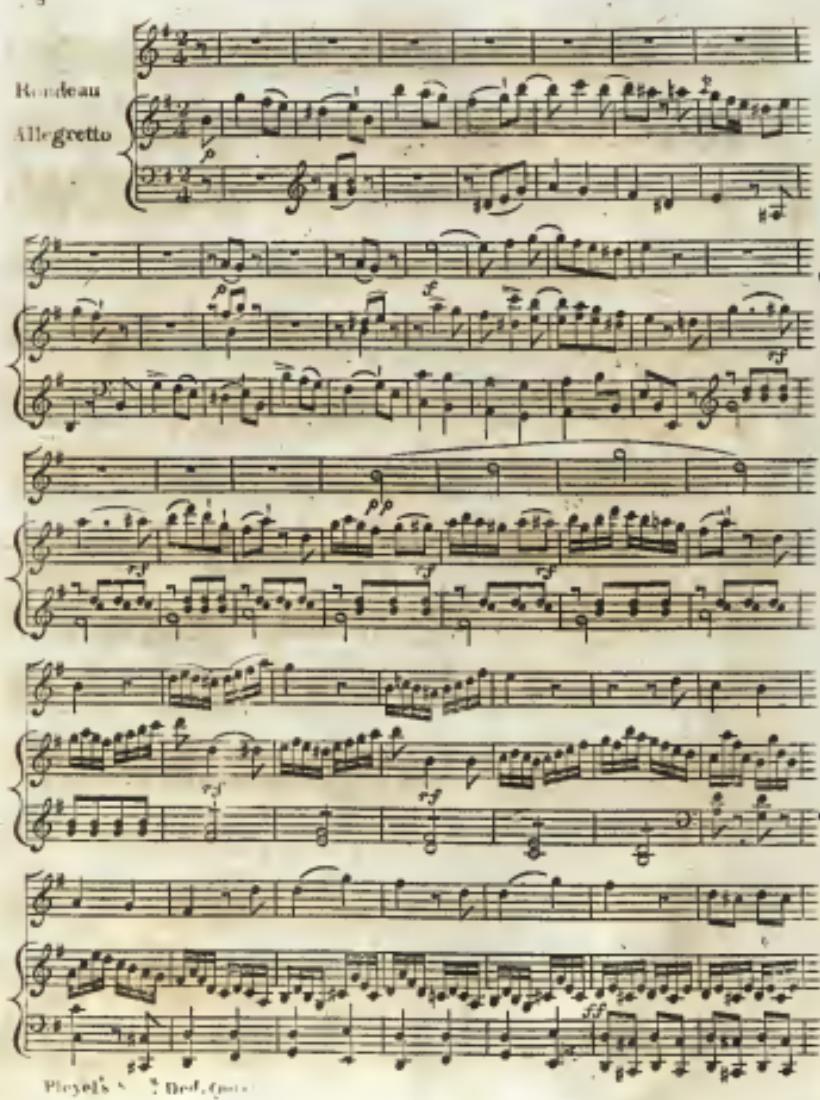
Dol.

1 2 3 4 5 6 7 8 9 10 11

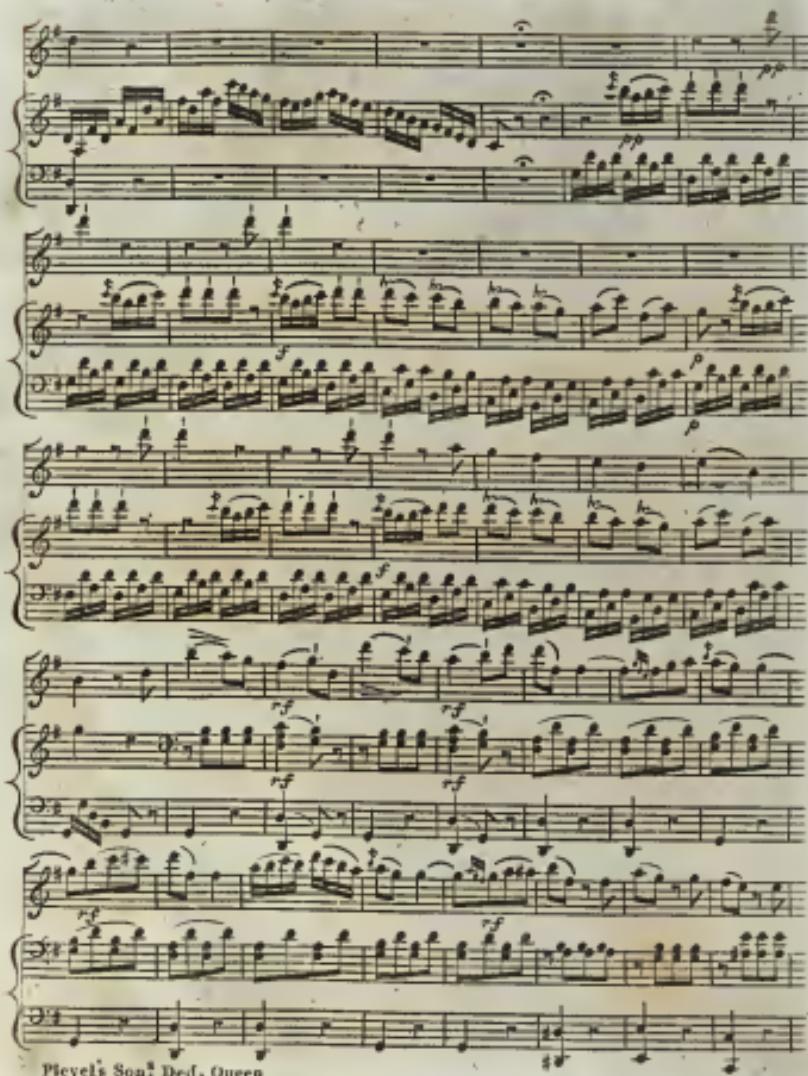
Pleyel's Son⁸ Ded. Queen

Rondeau

Allegretto



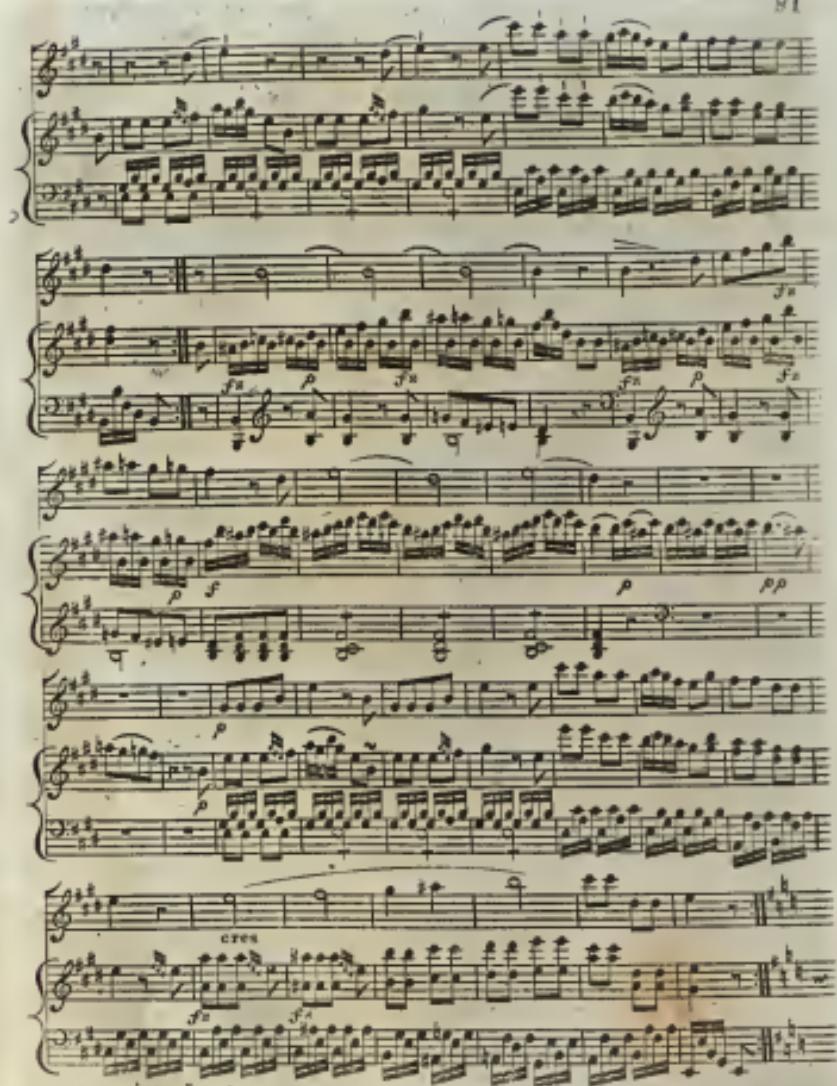
Playell's Bed Quo



Pleyel's Son: Ded. Queen



Pleyel's Sonⁿ. Ded. Queen

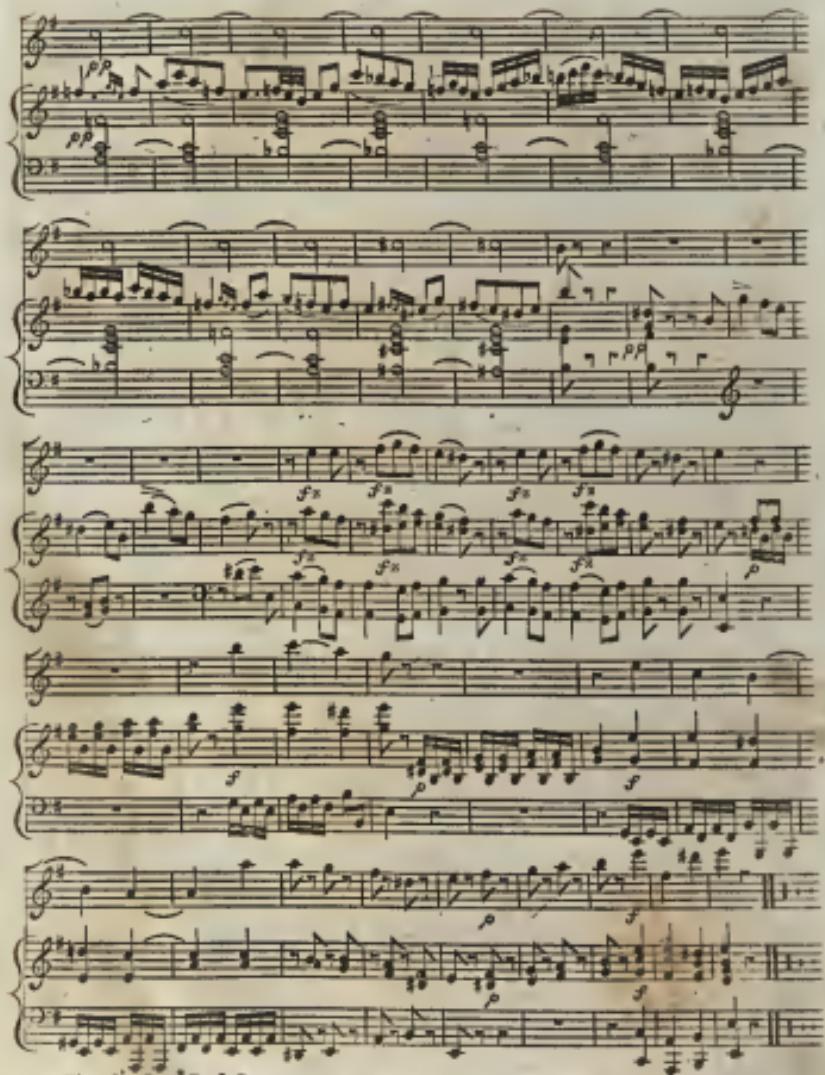


Pleyel's Son? Ded. Queen

-



Fleyel's Sonⁿ Desq. Queen



Pleyel's Son. Ded. Queen

Allegro

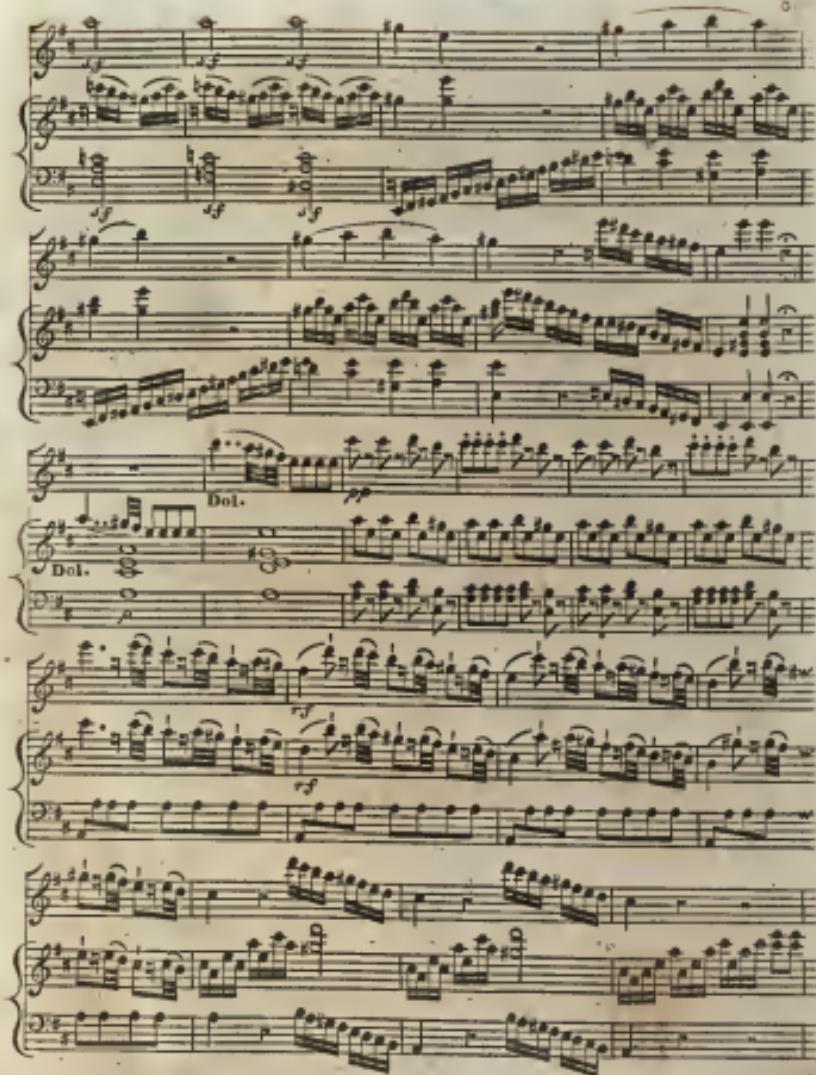
Flauto

SONATA VI

Cembalo

A handwritten musical score for two instruments: Flauto (Flute) and Cembalo (Cembel). The score consists of ten staves of music. The Flauto part starts with a treble clef, a key signature of one sharp, and a tempo marking of Allegro. The Cembalo part starts with a bass clef, a key signature of one sharp, and a tempo marking of Dol. The music features various note values including eighth and sixteenth notes, and rests. The score is written in common time. The handwriting is in black ink on aged paper.

Pleyel's Sonⁿ. Ded. Queen



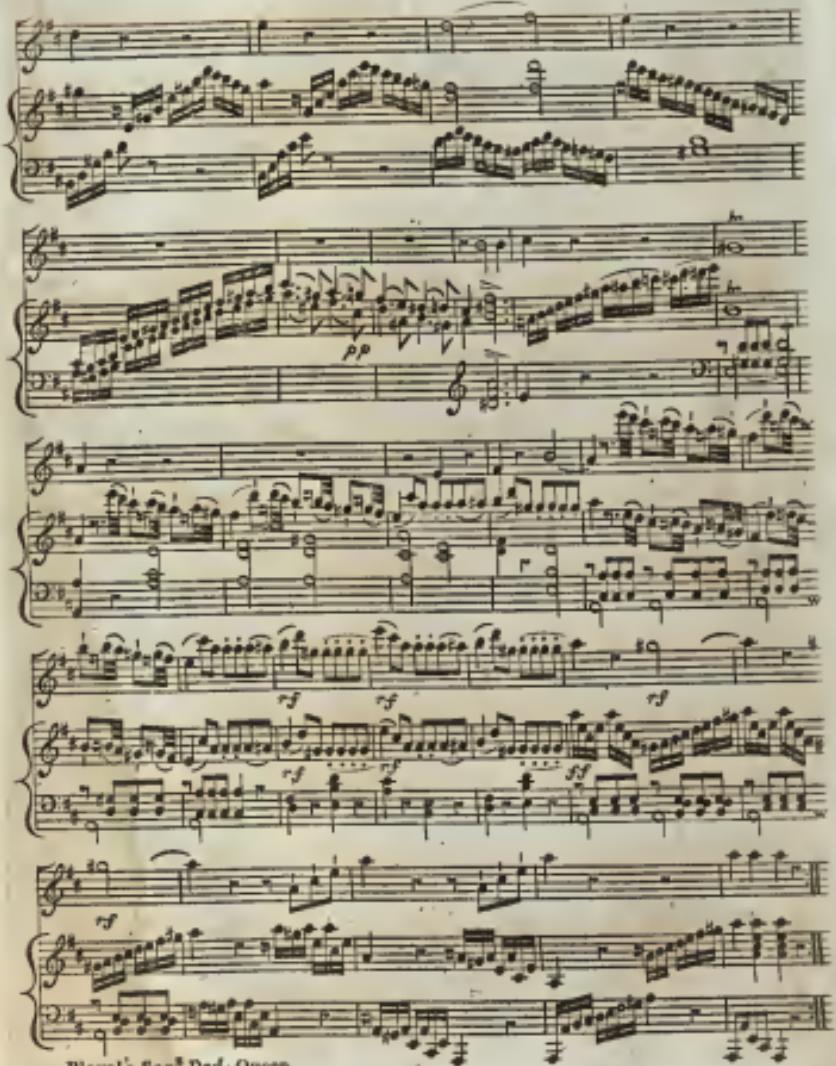
Pleyel's Sonⁿ Ded. Queen

16

Dol.

ff pp f ff

Pleyel's Son: Ded. Queen



Pleyel's Son. Ded. Queen



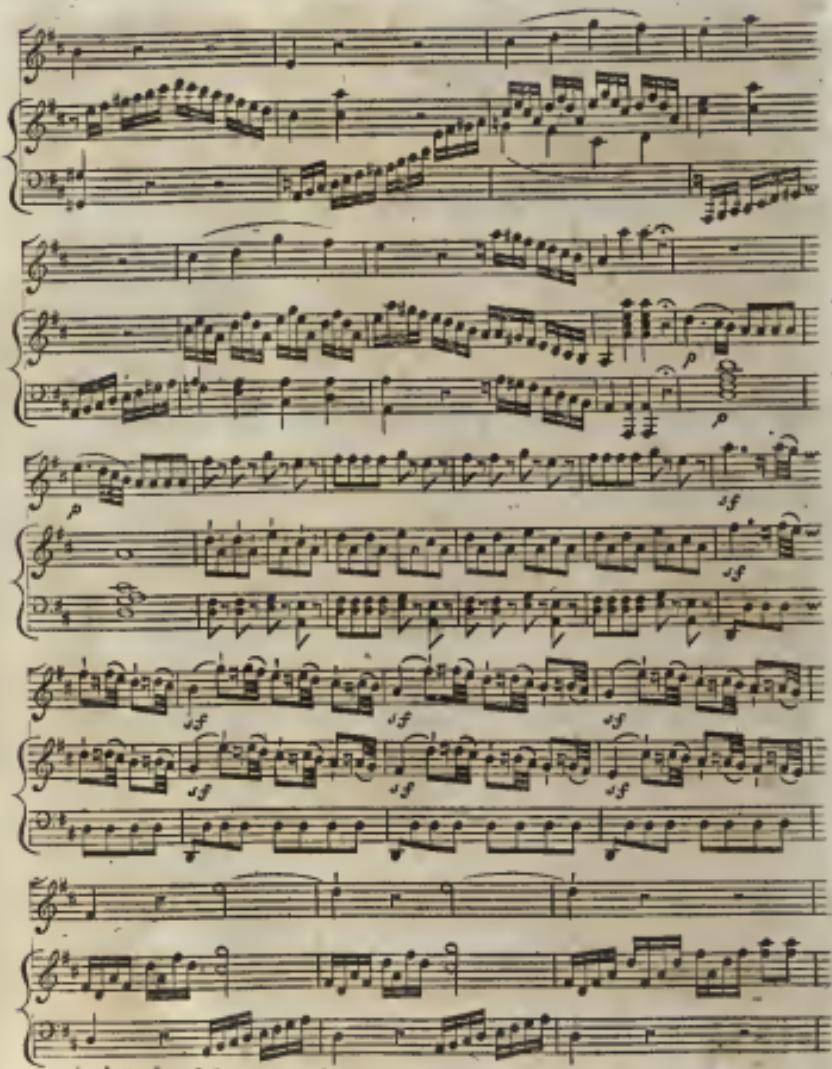


Playel's Son. Def. Queen

Dol.

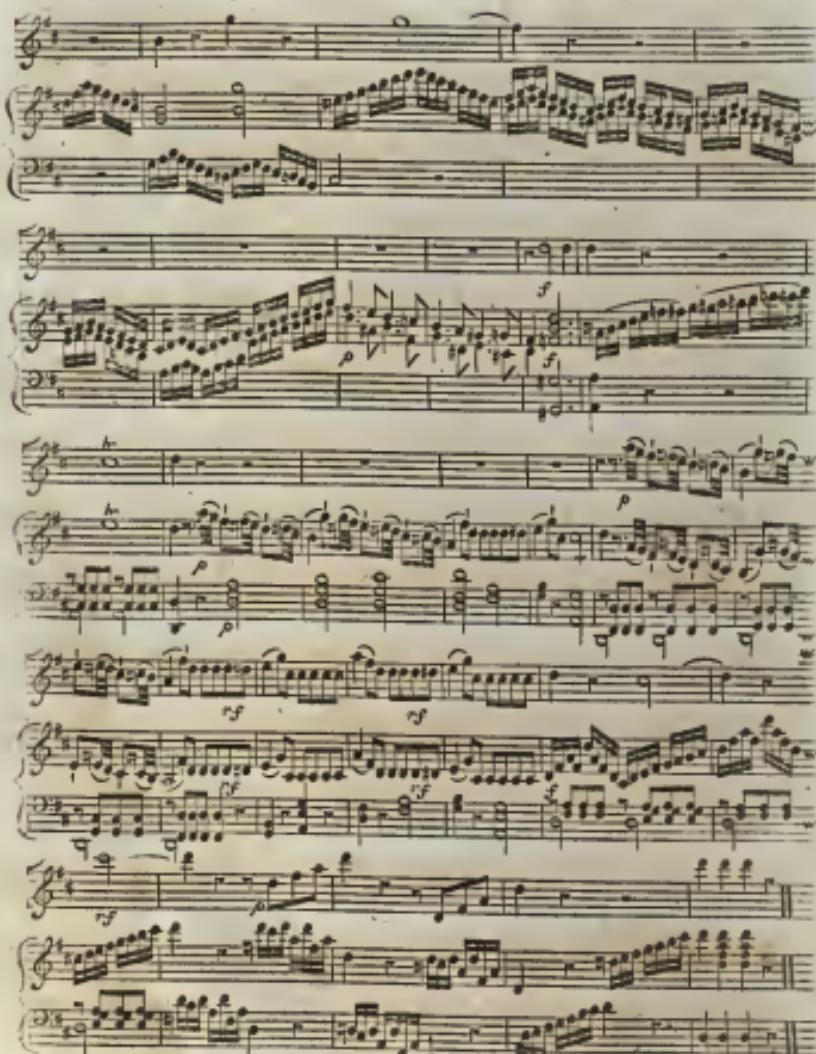
f

Pleyel's Son. Ded. Queen



Pleyel's Sonat Ded. Queen

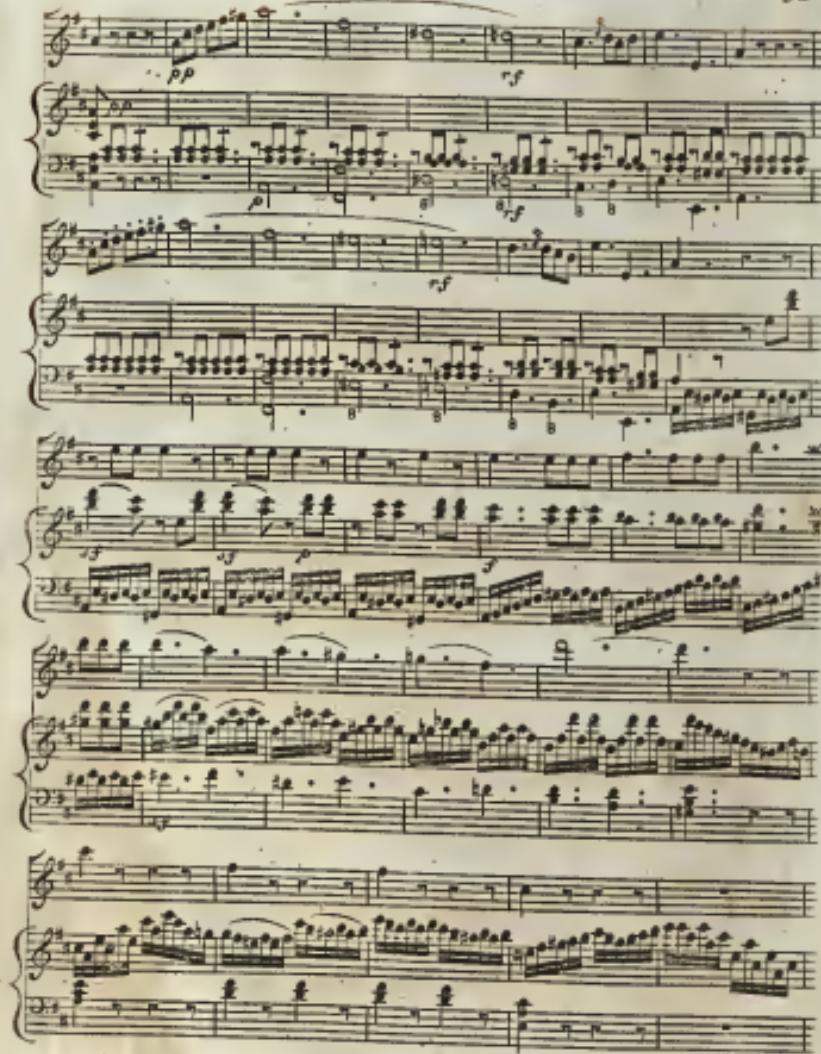




Pleyel's Sons Del. Queen

Rondeau. Allegro molto

Pleyel's Sonⁿ Ded. Queen



Pleyel's Sonⁿ Ded. Queen

X.

Cres

Pleyel's Son^s Ded. Queen



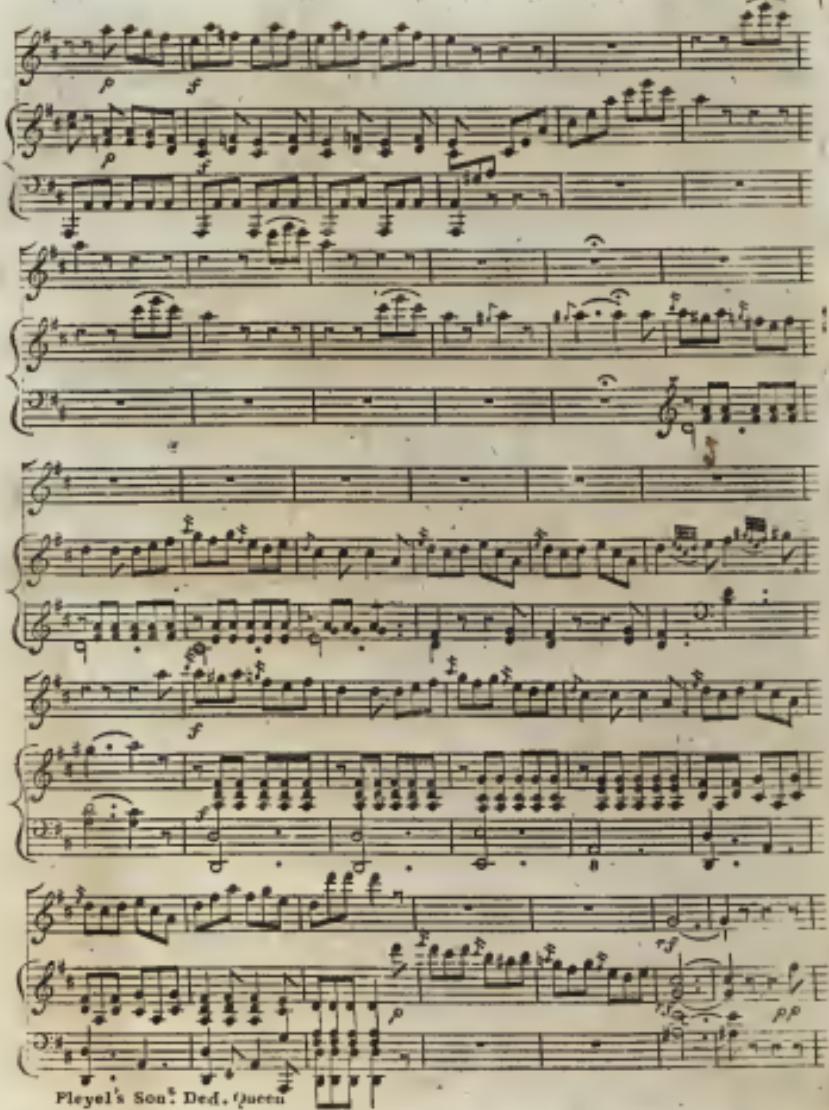
Pleyel's Son^g Ded. Queen

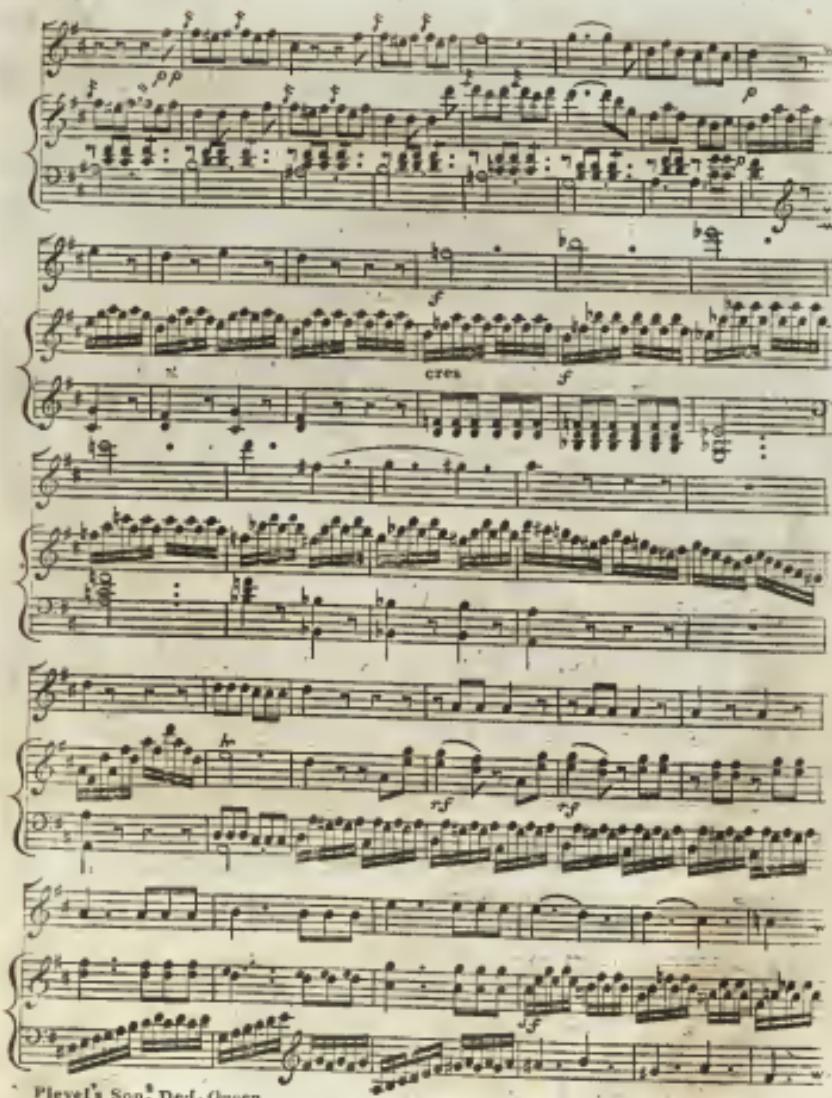
Legato

cres

cres

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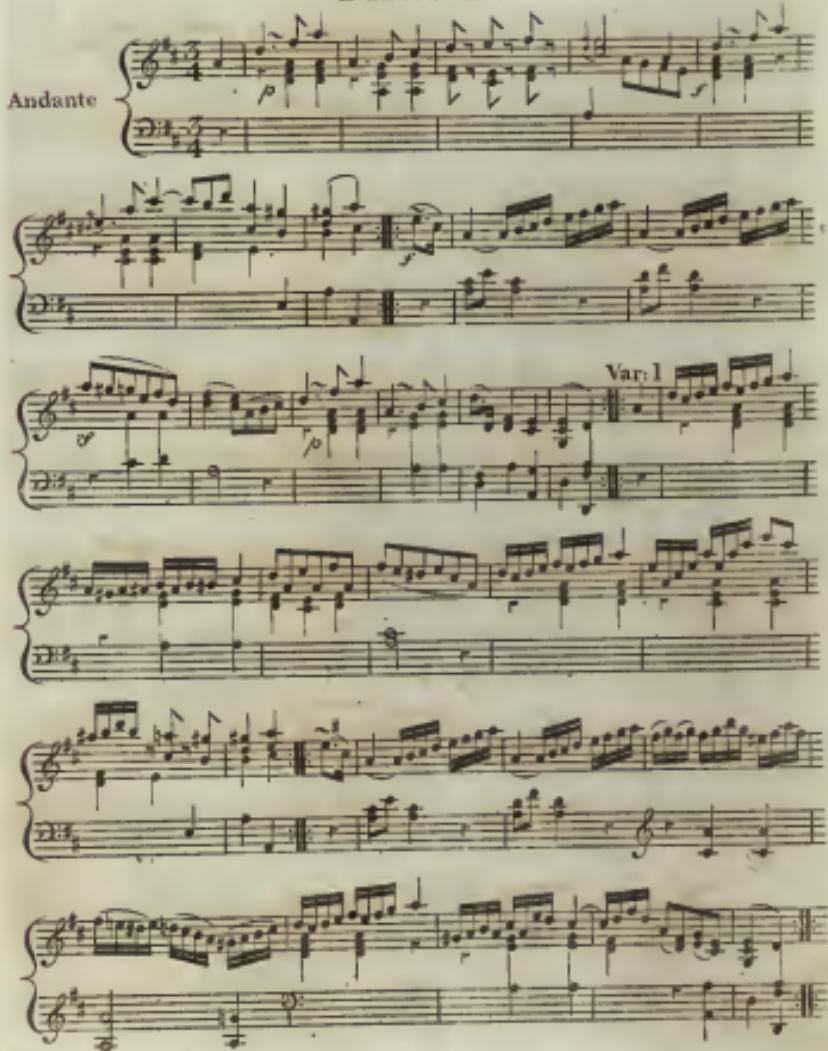
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J.R.

THE M.A.

Andante



2

Var: 2

Handwritten musical score for two staves, Var. 2. The top staff is in common time and the bottom staff is in 2/4 time. The music consists of six systems of notes.

Minore

Digressione

Majore

Var. 3.

Minore

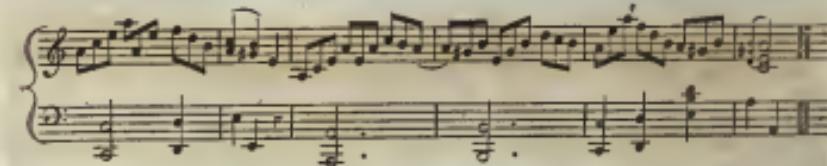
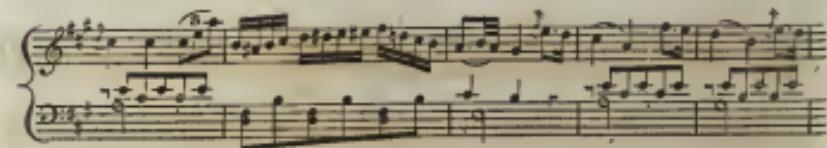
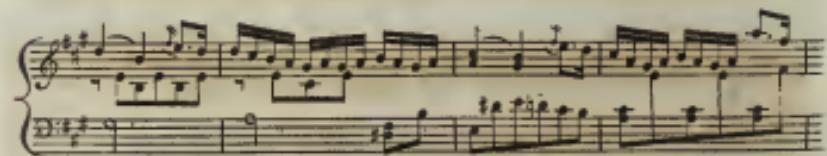
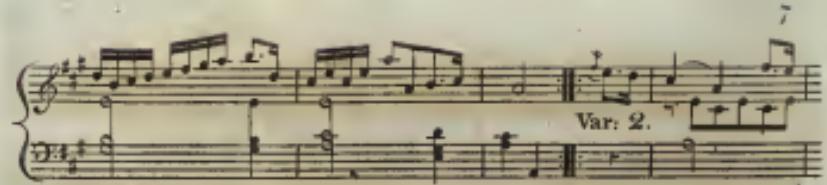
Digressione

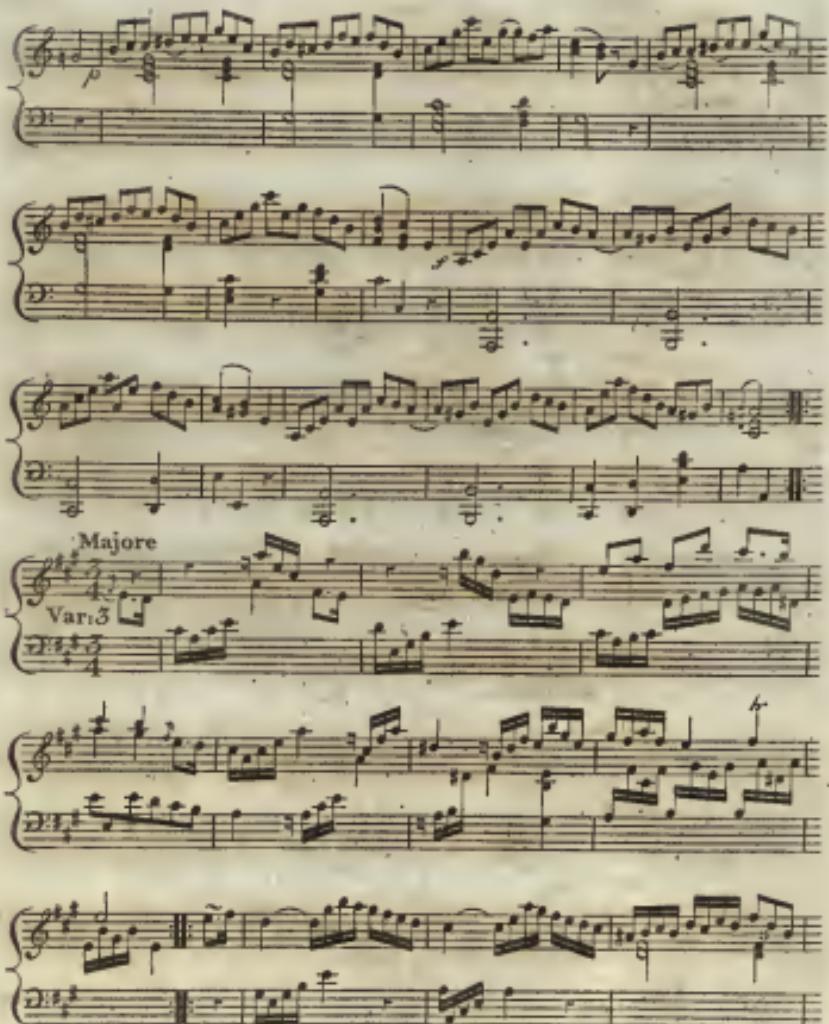
The musical score consists of six staves of handwritten notation for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music includes various note heads (solid black, hollow black, white), stems, and bar lines. Key changes are indicated by labels: "Majore" above the first two staves, "Var. 3." below the first two staves, "Minore" above the last two staves, and "Digressione" below the last two staves. Dynamics such as "p" (piano) and "f" (forte) are also present.

4

Majore
Var: 4.

Var: 5.





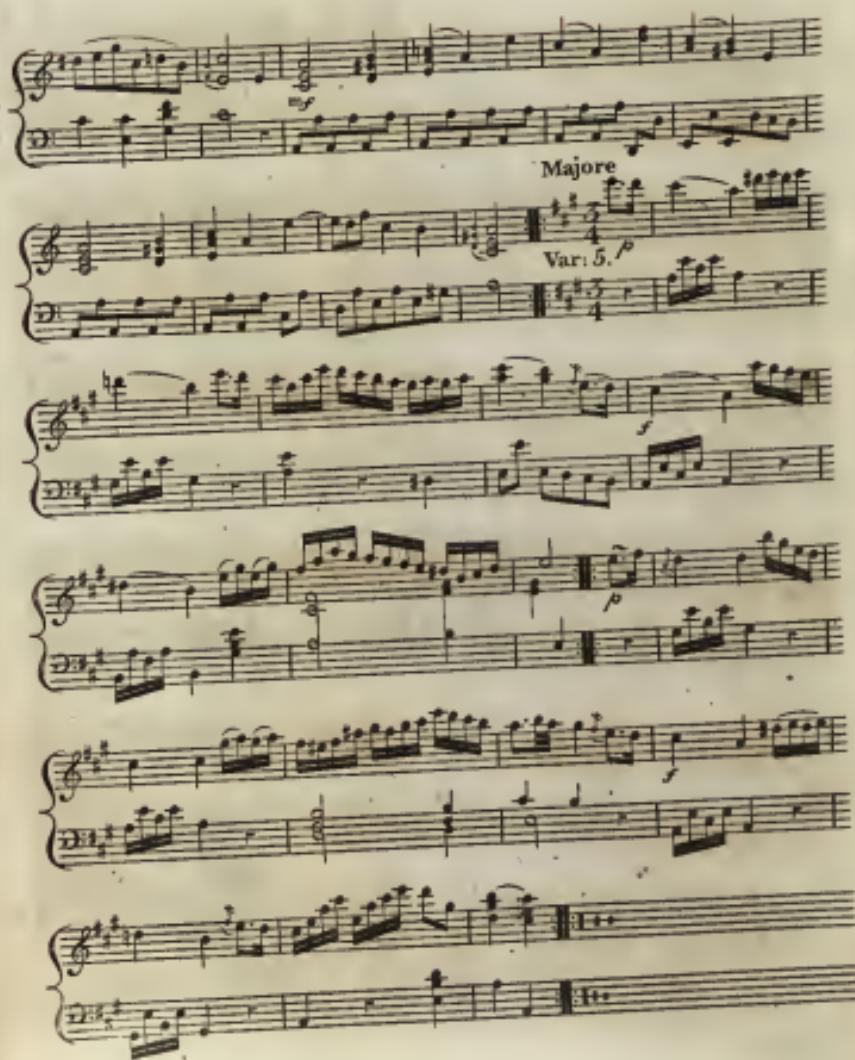
A handwritten musical score for two staves, likely for piano or harpsichord. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from major to minor (Minore) in the middle of the page. The score consists of six systems of music. The first system starts in major and ends with a fermata. The second system begins with a dynamic instruction 'Digressione' and continues in minor. The third system returns to major. The fourth system begins with a dynamic instruction 'p' (piano). The fifth system returns to minor. The sixth system concludes the piece.

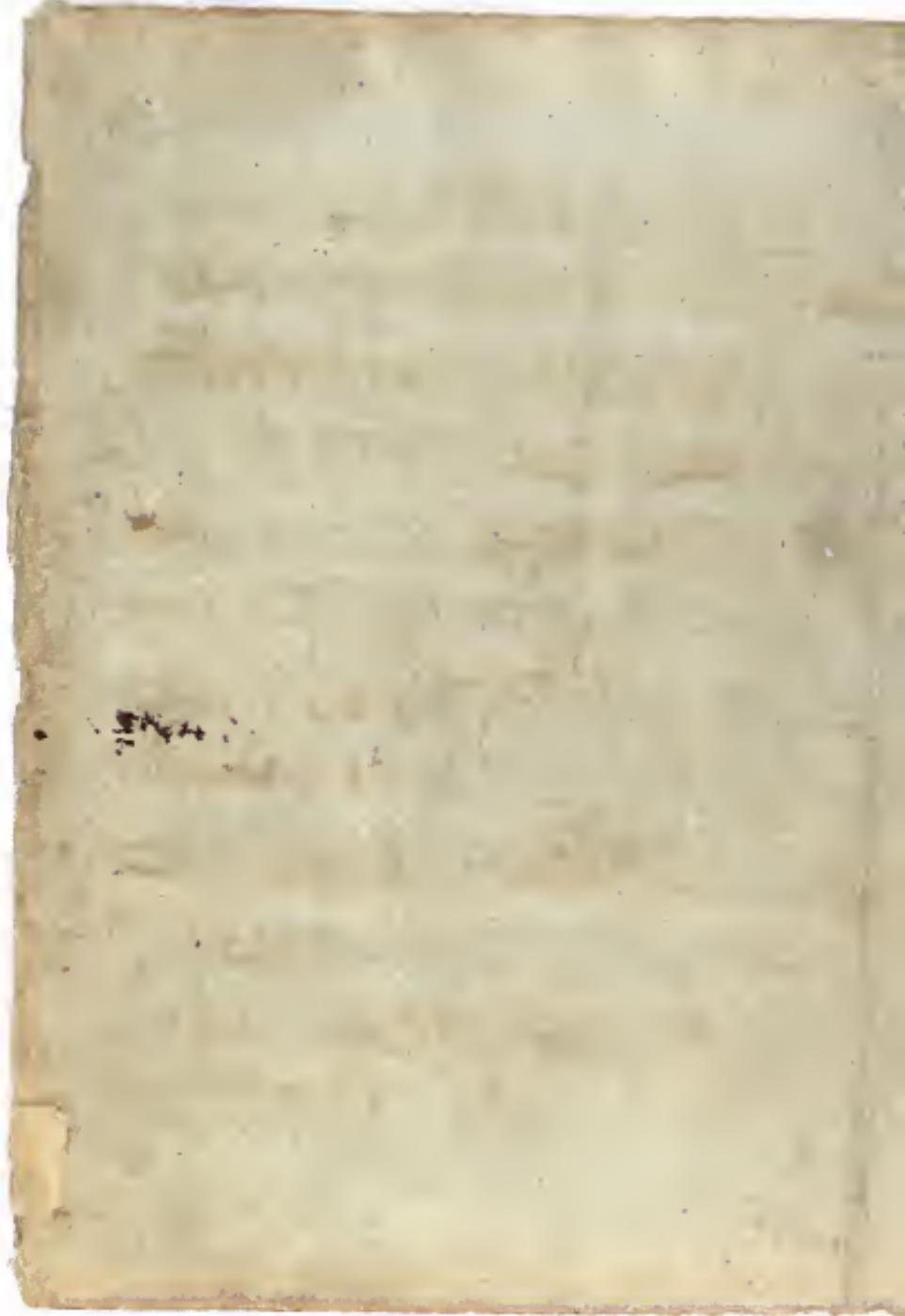
Majore

Var: 4

Digressione *mp*

Minore





3

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for the



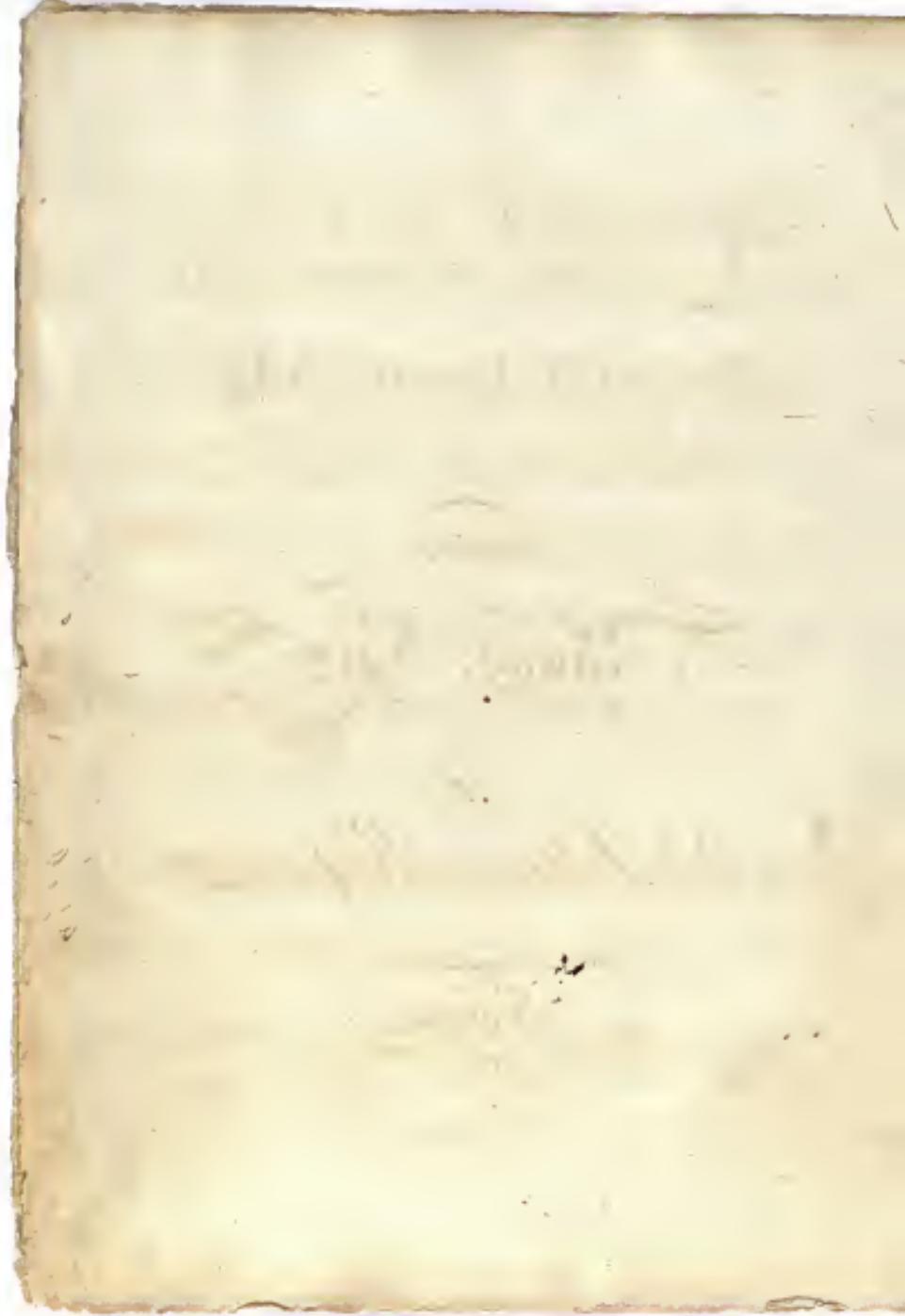
BY

John Ross.

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Loy

SCOTS AIR.

ANDANTINO

Roan.

The musical score for 'SCOTS AIR' is presented on two staves. The top staff begins with the instruction 'ANDANTINO'. The bottom staff is labeled 'Roan.'. The score is divided into three distinct sections:

- Var. 1:** The first section of the score, consisting of six systems of musical notation. It features a mix of eighth and sixteenth-note patterns, with some grace notes and slurs.
- Var. 2:** The second section, also consisting of six systems of musical notation. This section continues the melodic line with similar rhythmic patterns as the first variation.
- Var. 3:** The third section, also consisting of six systems of musical notation. It concludes the piece with a final, distinct set of variations on the theme.

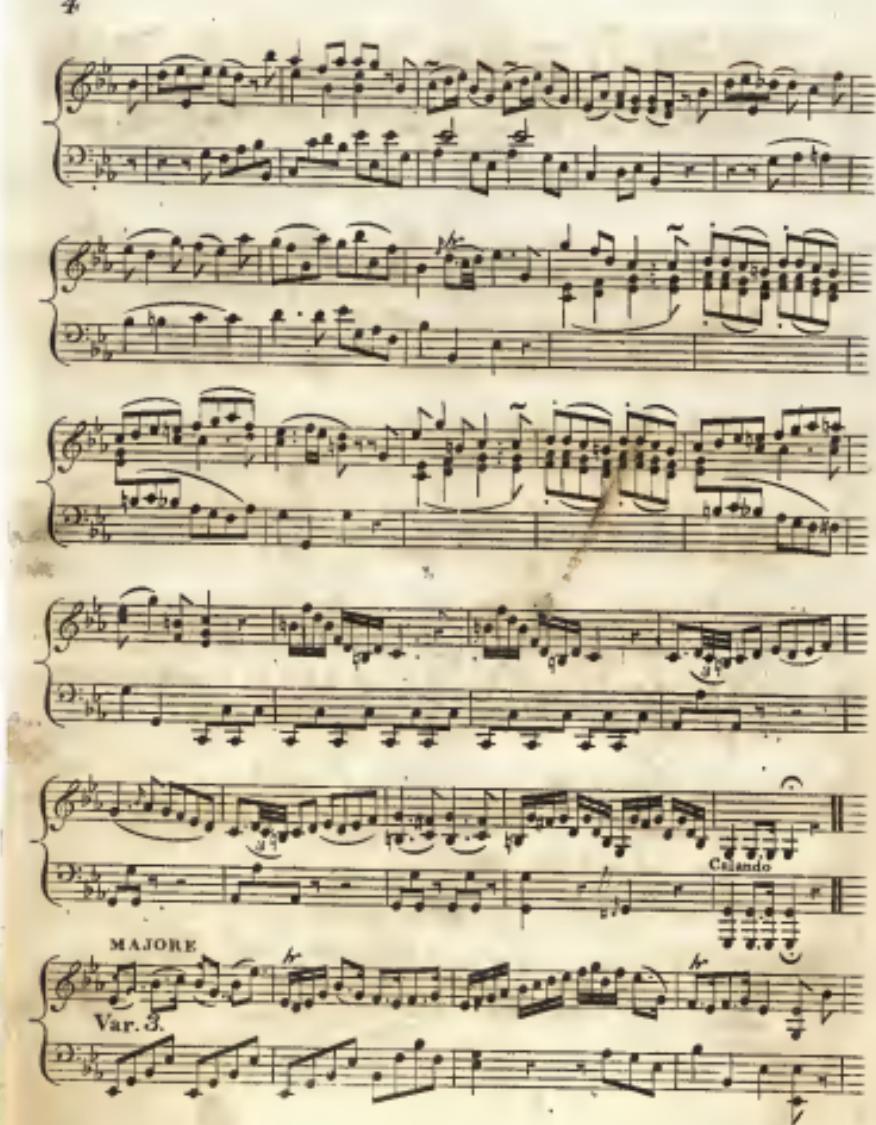
3

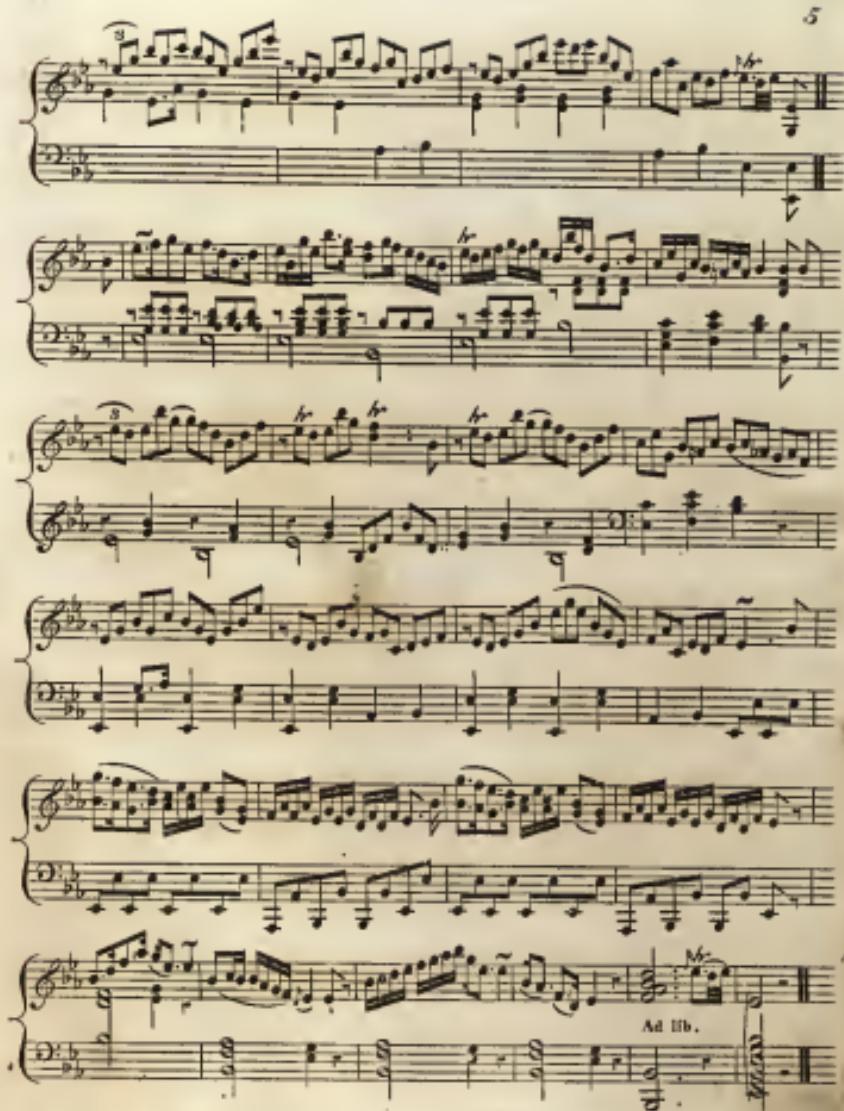
Var. 2.

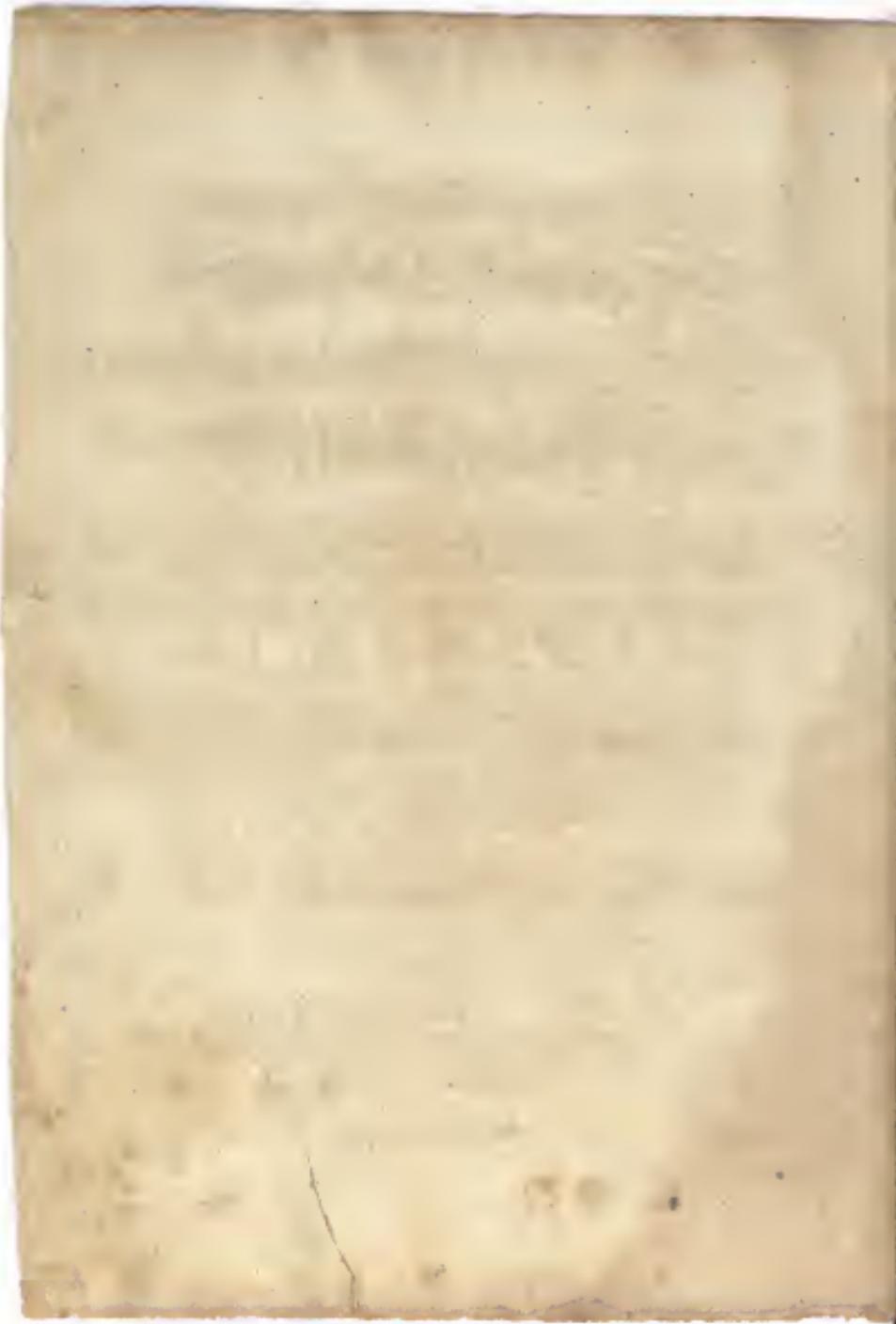
Var. 2

MINORE

Digressione







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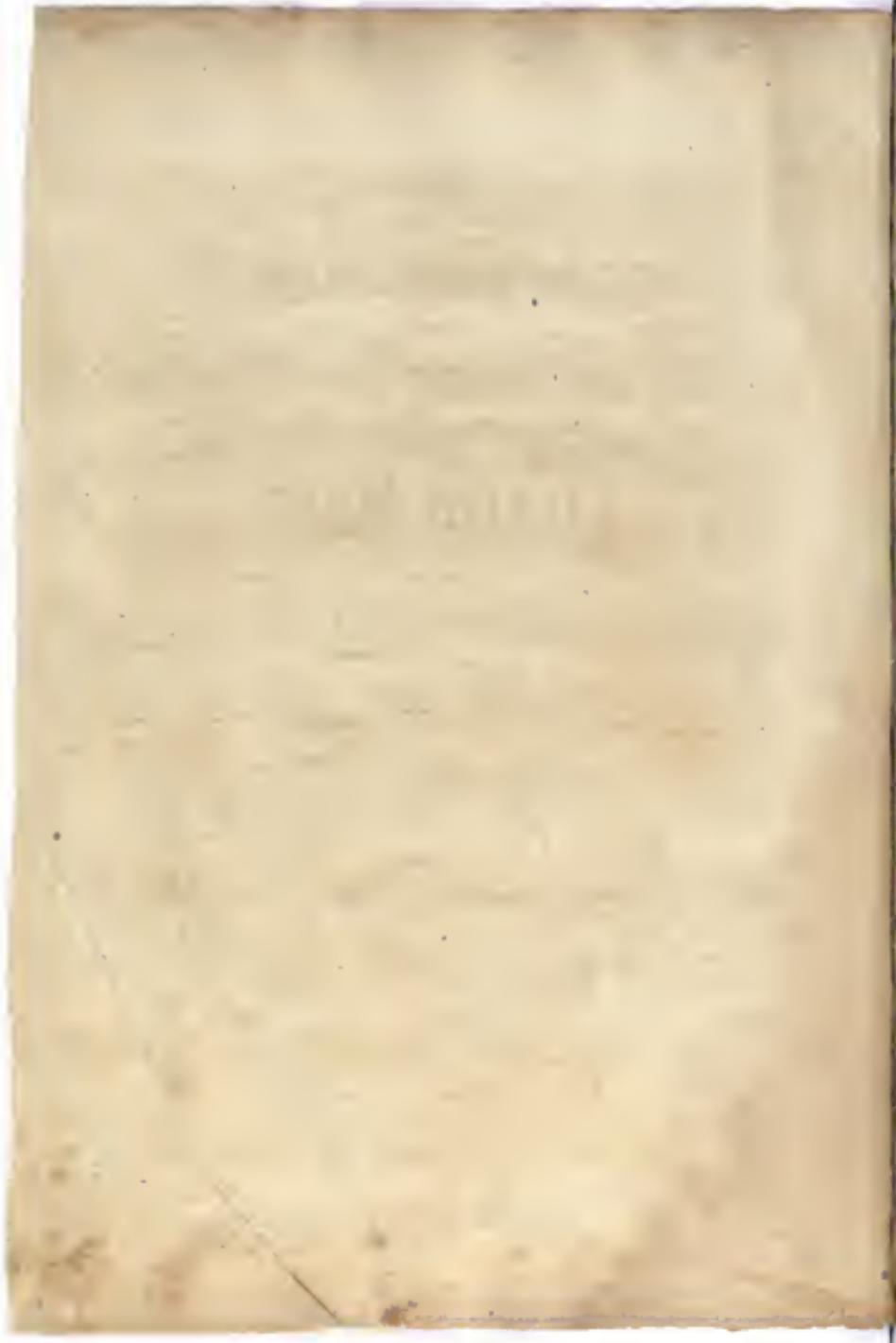
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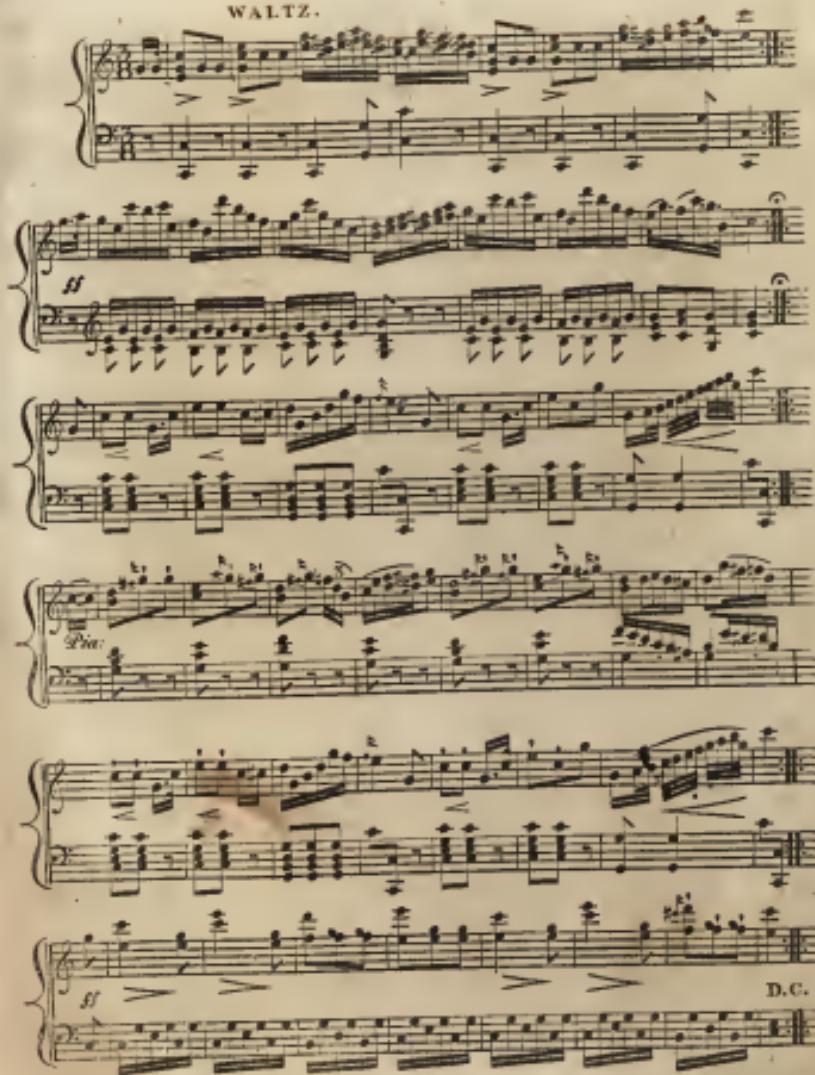
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Mrs Henry Petre,	One ditto.
The Count Flahault,	One ditto.
The Honourable the Countess Flahault,	One ditto.
Mrs Colonel Robert Ellice,	One ditto.
Mrs Captain Gardiner,	One ditto.
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Miss Fenwick,	One ditto.
Mrs Anderson,	One ditto.
Lady Troubridge, Charlotte Square,	One ditto.

WALTZ.



WALZ.

Pianist's part (top staff): Measures 1-2 show eighth-note chords. Measure 3 starts with a forte dynamic (ff) followed by eighth-note chords. Measure 4 ends with a forte dynamic (ff).

Violin part (second staff): Measures 1-2 show eighth-note chords. Measure 3 starts with a forte dynamic (ff) followed by eighth-note chords. Measure 4 ends with a forte dynamic (ff).

Pianist's part (third staff): Measures 1-2 show eighth-note chords. Measure 3 starts with a forte dynamic (ff) followed by eighth-note chords. Measure 4 ends with a forte dynamic (ff).

Violin part (fourth staff): Measures 1-2 show eighth-note chords. Measure 3 starts with a forte dynamic (ff) followed by eighth-note chords. Measure 4 ends with a forte dynamic (ff).

Text below staff 3: "Pianist" and "Violin".

Text below staff 4: "B-flat Major" and "Minore".

Text at end of staff 4: "D.C."

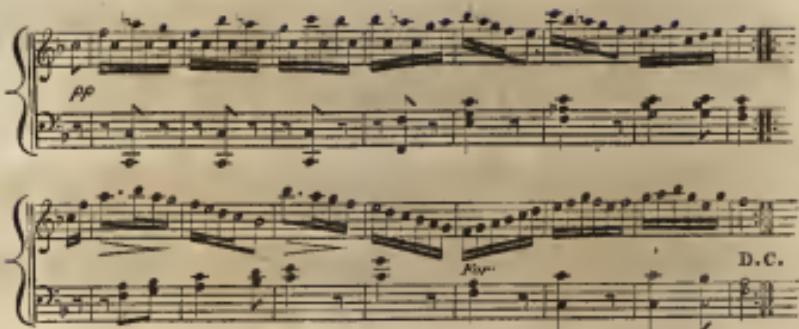
WALZ.

Pianist's part (top staff): Measures 1-2 show eighth-note chords. Measure 3 starts with a forte dynamic (ff) followed by eighth-note chords. Measure 4 ends with a forte dynamic (ff).

Violin part (bottom staff): Measures 1-2 show eighth-note chords. Measure 3 starts with a forte dynamic (ff) followed by eighth-note chords. Measure 4 ends with a forte dynamic (ff).

Text below staff 1: "Pianist".

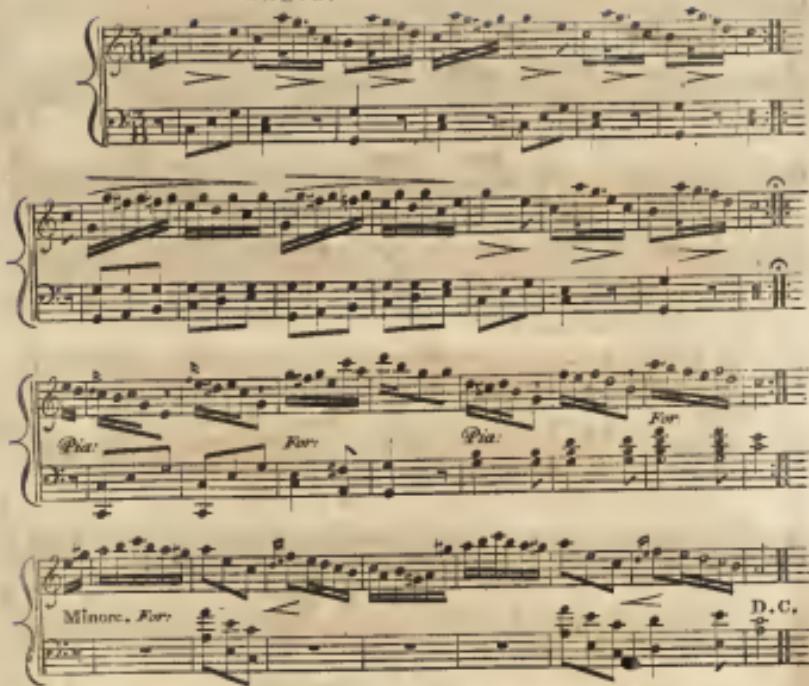
Text below staff 2: "Violin".



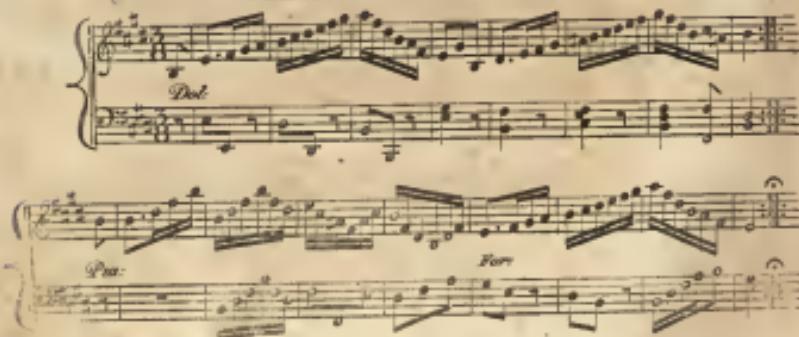
WALTZ.

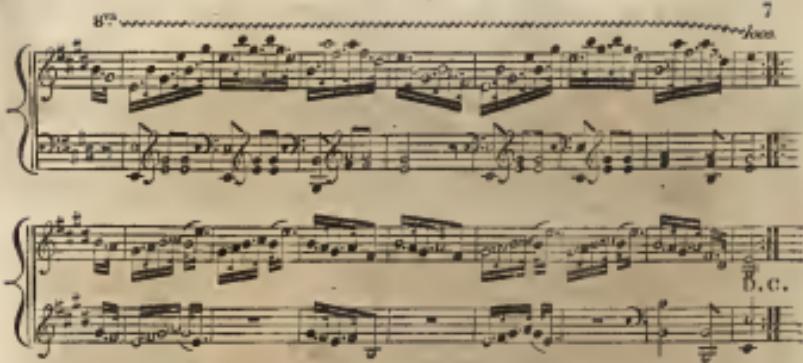
A musical score for piano, consisting of four staves. The first staff uses treble and bass staves, with a dynamic marking of 'Pian.' (piano). The second staff uses only the bass staff. The third staff uses only the treble staff. The fourth staff uses treble and bass staves. This section of the score concludes with a repeat sign and the instruction 'D.C.' (Da Capo).

WALTZ.



WALTZ.





WALTZ.

88th

Allegro

Dance.

89th

Allegro

90th

Allegro

91th

Allegro

92th

Allegro

93th

Allegro

94th

Allegro

95th

Allegro

96th

Allegro

97th

Allegro

98th

Allegro

99th

Allegro

100th

Allegro

101th

Allegro

102th

Allegro

103th

Allegro

104th

Allegro

105th

Allegro

106th

Allegro

107th

Allegro

108th

Allegro

109th

Allegro

110th

Allegro

111th

Allegro

112th

Allegro

113th

Allegro

114th

Allegro

115th

Allegro

116th

Allegro

117th

Allegro

118th

Allegro

119th

Allegro

120th

Allegro

121th

Allegro

122th

Allegro

123th

Allegro

124th

Allegro

125th

Allegro

126th

Allegro

127th

Allegro

128th

Allegro

129th

Allegro

130th

Allegro

131th

Allegro

132th

Allegro

133th

Allegro

134th

Allegro

135th

Allegro

136th

Allegro

137th

Allegro

138th

Allegro

139th

Allegro

140th

Allegro

141th

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142th

Allegro

143th

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144th

Allegro

145th

Allegro

146th

Allegro

147th

Allegro

148th

Allegro

149th

Allegro

150th

Allegro

151th

Allegro

152th

Allegro

153th

Allegro

154th

Allegro

155th

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156th

Allegro

157th

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158th

Allegro

159th

Allegro

160th

Allegro

161th

Allegro

162th

Allegro

163th

Allegro

164th

Allegro

165th

Allegro

166th

Allegro

167th

Allegro

168th

Allegro

169th

Allegro

170th

Allegro

171th

Allegro

172th

Allegro

173th

Allegro

174th

Allegro

175th

Allegro

176th

Allegro

177th

Allegro

178th

Allegro

179th

Allegro

180th

Allegro

181th

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210th

Allegro

211th

Allegro

212th

Allegro

213th

Allegro

214th

Allegro

215th

Allegro

216th

Allegro

217th

Allegro

218th

Allegro

219th

Allegro

220th

Allegro

221th

Allegro

222th

Allegro

223th

Allegro

224th

Allegro

225th

Allegro

226th

Allegro

227th

Allegro

228th

Allegro

229th

Allegro

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233th

Allegro

234th

Allegro

235th

Allegro

236th

Allegro

237th

Allegro

238th

Allegro

239th

Allegro

240th

Allegro

241th

Allegro

242th

Allegro

243th

Allegro

244th

Allegro

245th

Allegro

246th

Allegro</

WALTZ.

WALTZ.

For. > > Pia.

Pia. > > For.

Pia. > > For. D. G.

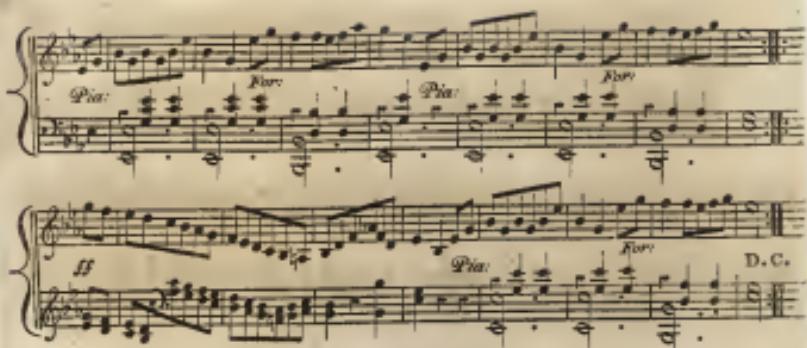
For. > > Pia. For.

WALTZ.

> > > > >

Pia. > > > > >

For. > > > > >



WALTZ.

Pianissimo (p) Forte (f) Molto (mol)

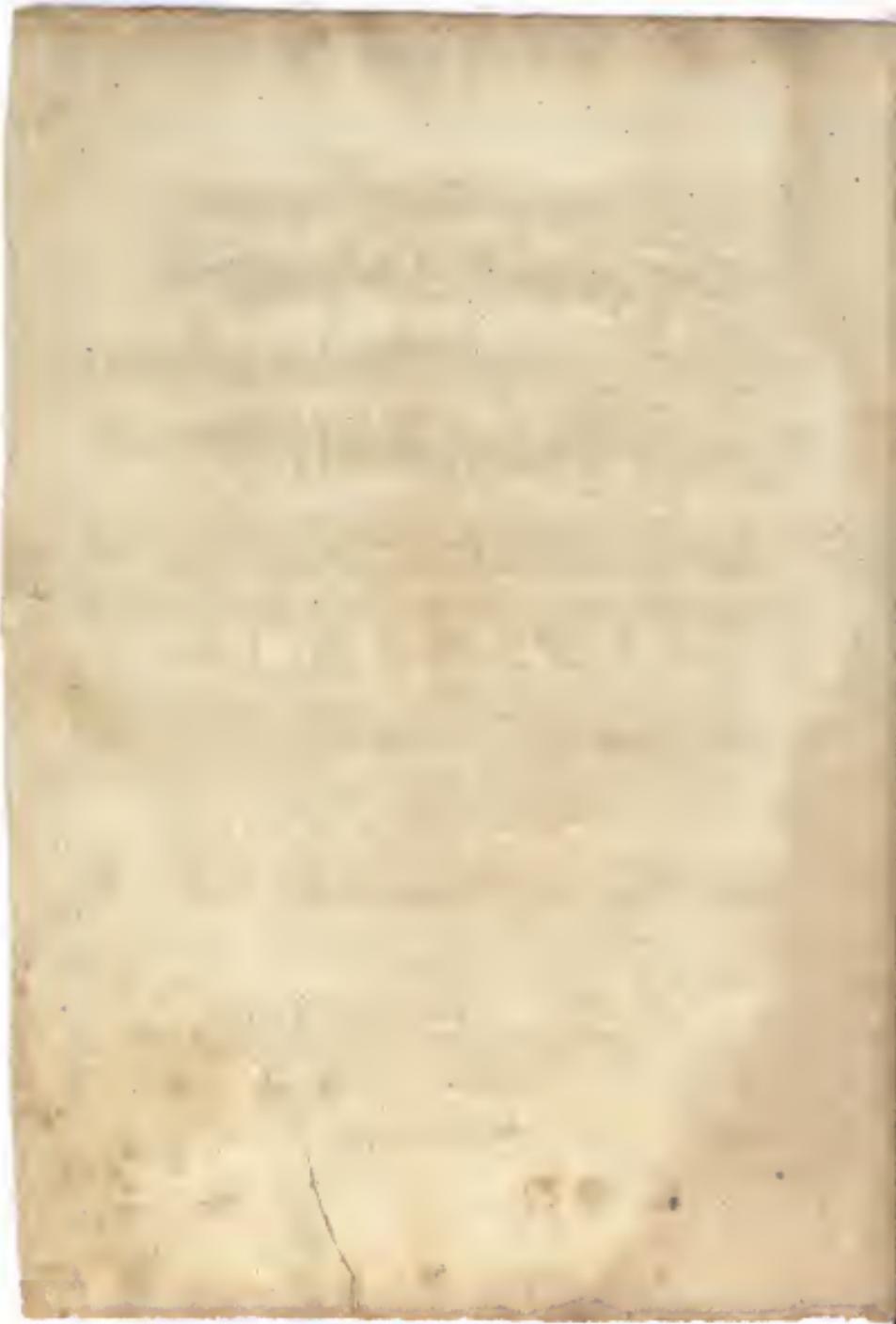
Forte (f) Molto (mol) D.C.

WALTZ.

Three staves of musical notation for piano, labeled WALTZ. The notation consists of treble and bass staves with various dynamics and performance instructions like 'Presto' and 'D.C.'.

WALTZ.

Three staves of musical notation for piano, labeled WALTZ. The notation consists of treble and bass staves with dynamics like 'Duet' and 'Presto', and a final instruction 'D.C.' followed by 'FINIS.'



FIVE WALTZES
(for the)
Piano-Sorte.
With an Accompaniment (ad libitum)
for the
FLUTE
Respectfully Dedicated (by permission)
to
W. BOLD,
George Hayneaves.

London, 1811.

— A. M. I T E U R. — P. 16.

London Published for the Author by G. W. D. & J. D. Murray, Fetter Lane, & C. H. Collier, 3, Pall Mall.



THE GUERRILLA.

ALLEGRO

F#
P#
Fine del

THE HUGOMONT.

ALLEGRETTO

PP
cresc.
D.C.

ff
pp
cresc.
Fine con express.
calt.

THE COBURG.

Moderato *p*

Fine.

p *f* D.C.

Moscow W.D.

THE WATERLOO

ALLEGRO

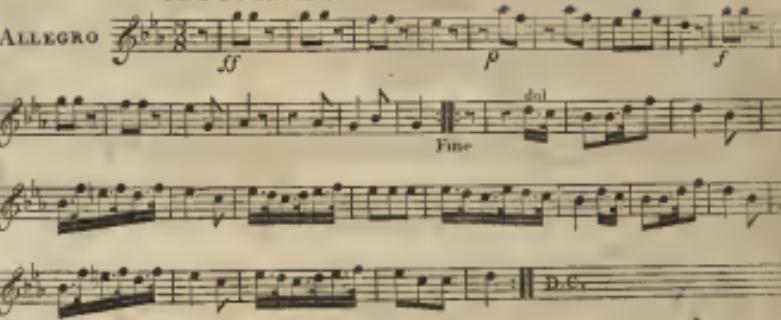
THE FAIR LAVALETTE.

ALLEGRETTO

H. Grimes W.

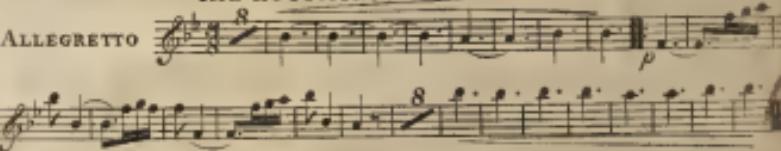
FLAUTO

THE GUERILLA.

ALLEGRO 

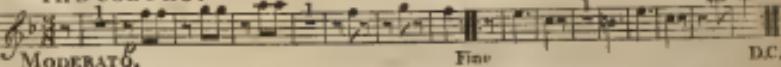
Fine D.C.

THE HUGOMONT.

ALLEGRETTO 

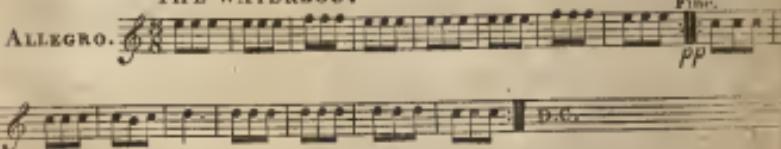
Fine D.C.

THE COBURG.

MODERATO 

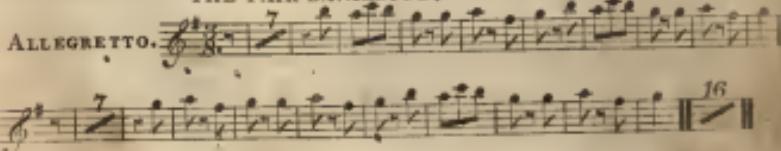
Fine D.C.

THE WATERLOO.

ALLEGRO. 

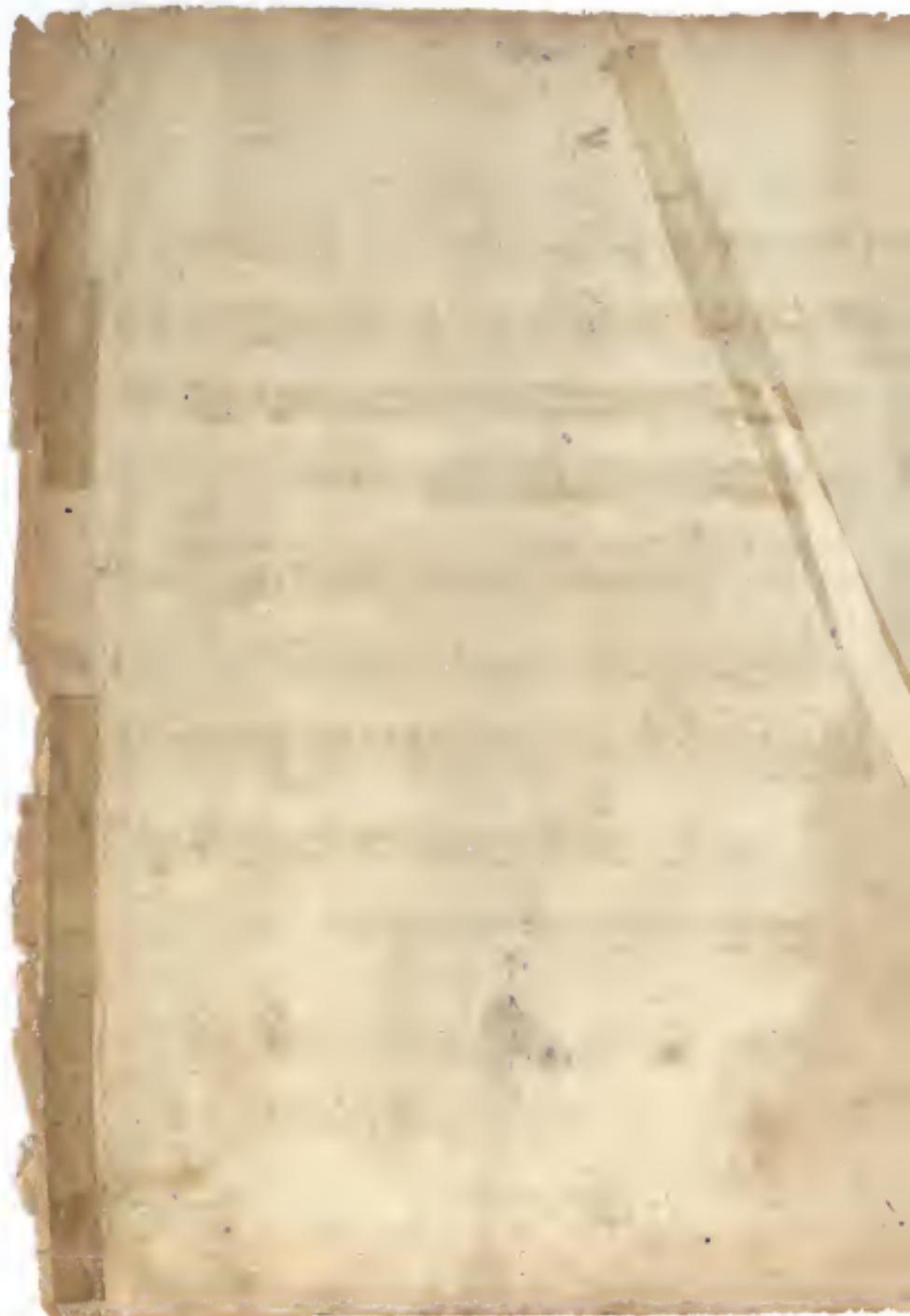
Fine D.C.

THE FAIR LAVALETTE.

ALLEGRETTO. 

ff

Hargreaves' Welsh





Published by P. Robertson Esq^r at the Musical Adm^r 1807. Price One Shill.

THREE FAVORITE WALTZES

*as Performed at the
Theatre Royal Edinburgh*

BY MOZART.

*Edinburgh published by Penson, Robertson &c. at the Musical Saloon No. 47.
Princes St.*

WALTZ I.

Handwritten musical score for piano, consisting of six staves. The first two staves are in common time, with the top staff in treble clef and the bottom in bass clef. The third staff begins with the instruction "WALZL." and the number "2.", suggesting a repeat section. The fourth staff starts with a forte dynamic (f). The fifth staff starts with a piano dynamic (p). The sixth staff concludes the page.

3

WALZT

3.

p f

1 2 *dalati*

f

dalati

THE CELEBRATED
 Waltz
 AS DANCED WITH THE BY GREATEST APPLAUSE
 MADEMOISELLE FERZI;
 with two other Favorite Waltzes, for the
 PIANO-FORTE.

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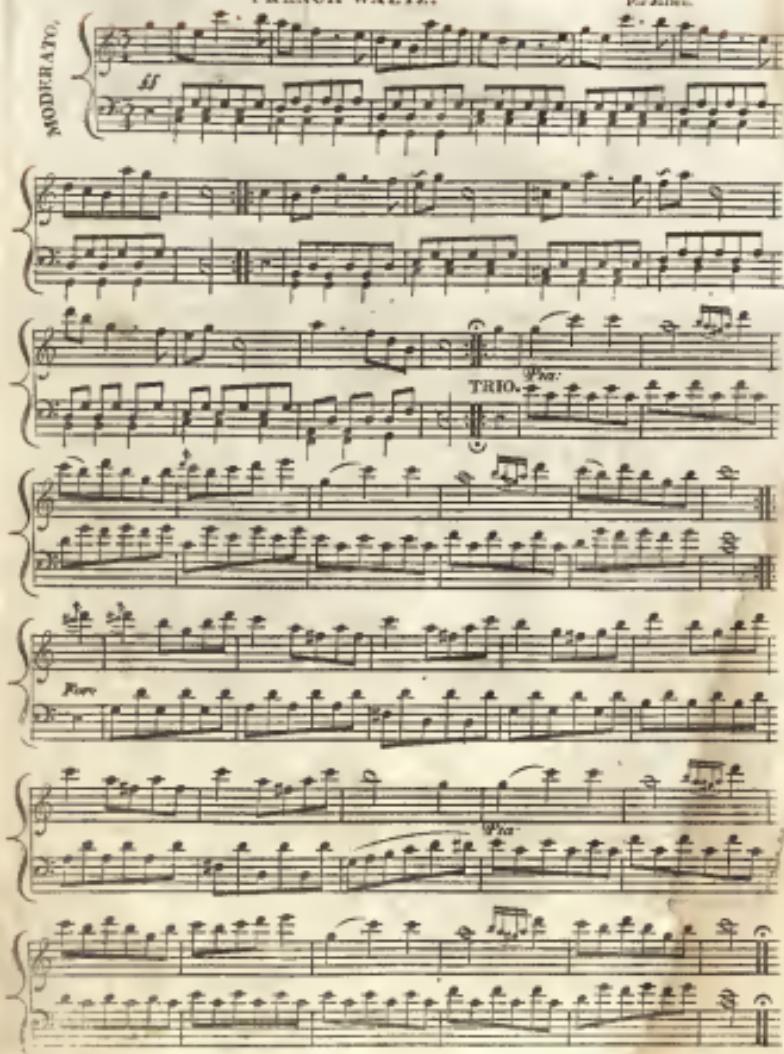
ALLEGRO
MODERATO.

The sheet music consists of six staves of musical notation for piano forte. The first three staves are for the right hand (Pianoforte), indicated by a bracket above them. The fourth staff is for the left hand (Pianoforte), indicated by a bracket below it. The fifth staff is for Flute Solo, indicated by a bracket above it. The sixth staff is for Piano, indicated by a bracket below it. The music is in common time. The first section starts with an Allegro tempo, followed by a Moderato section. The flute solo begins in the middle of the piece. The piano part features sustained notes and chords. The flute solo part includes grace notes and slurs. The piano part concludes with a dynamic marking of ff (fortissimo) and a crescendo line leading to a final dynamic of ff. The flute solo part ends with a dynamic marking of ff. The piano part concludes with a dynamic marking of D.C. (Da Capo).

FRENCH WALTZ.

Par Jullien.

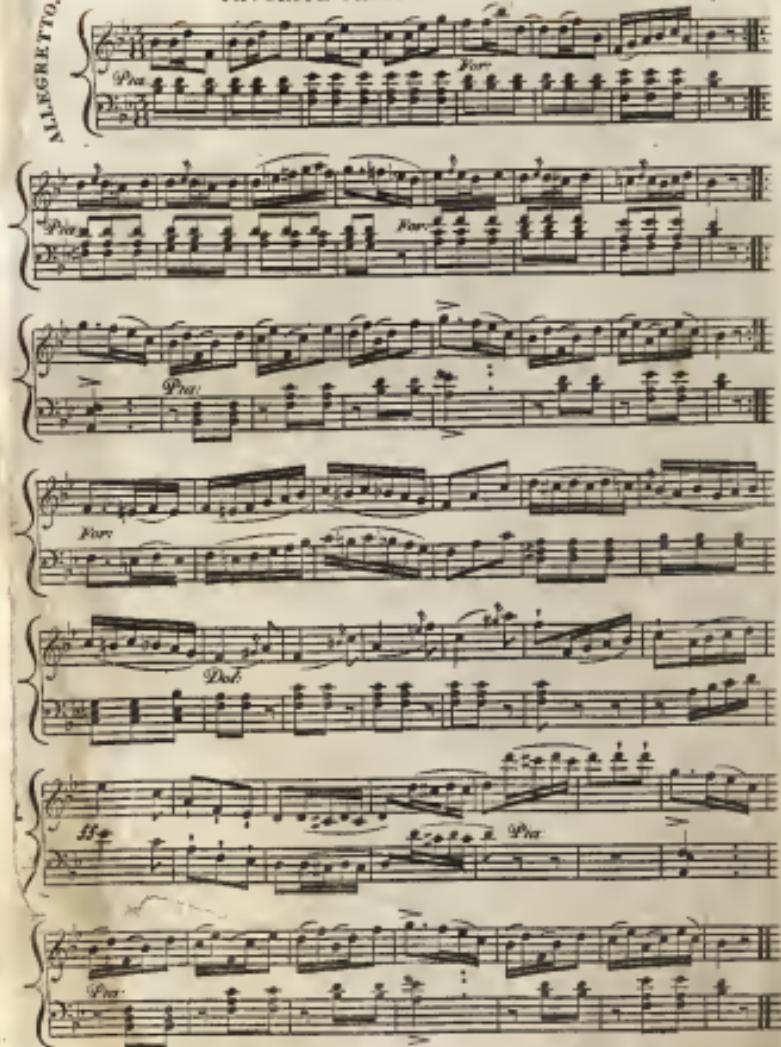
MODERATO.

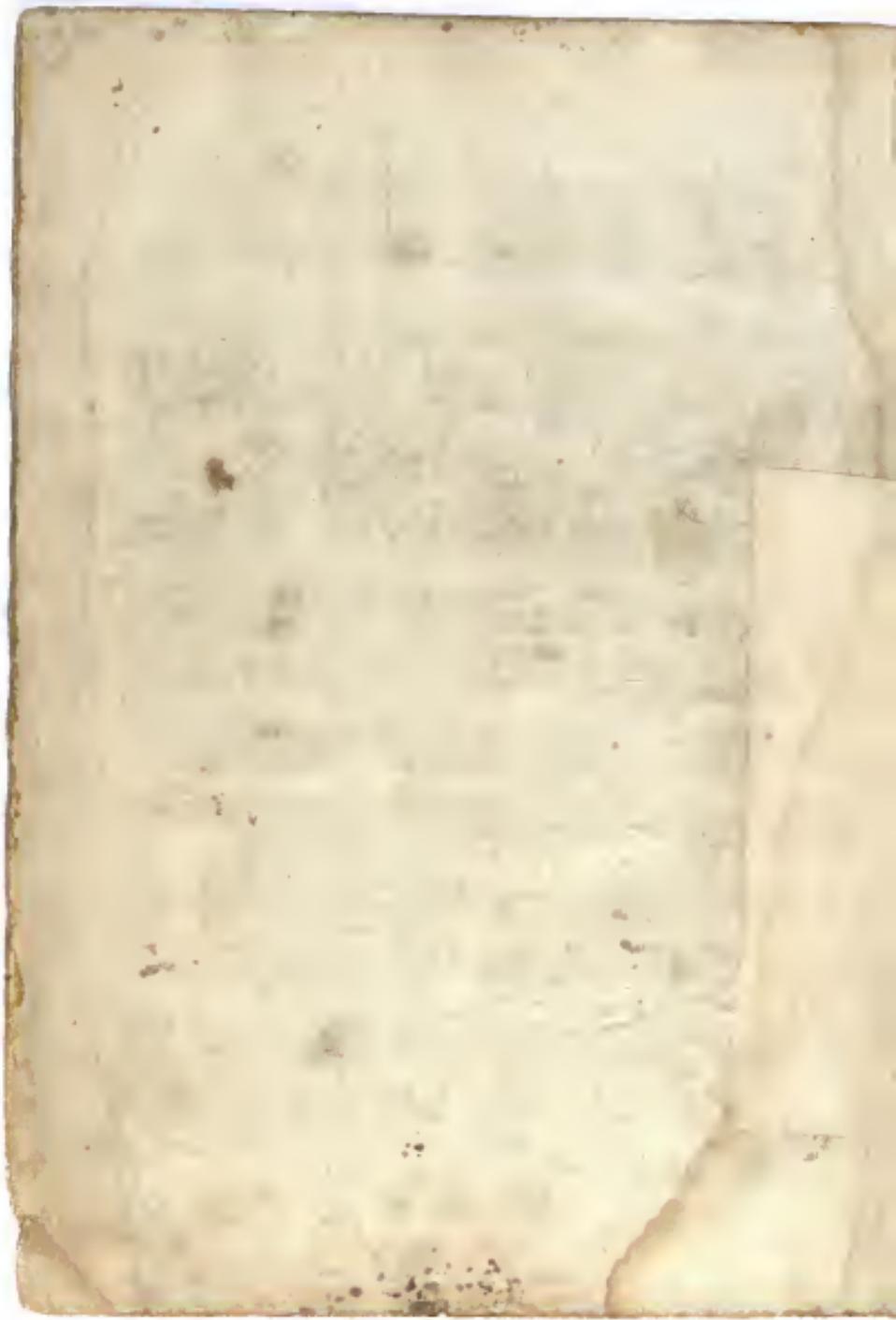


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von Simrock.

ALLEGRETTO.





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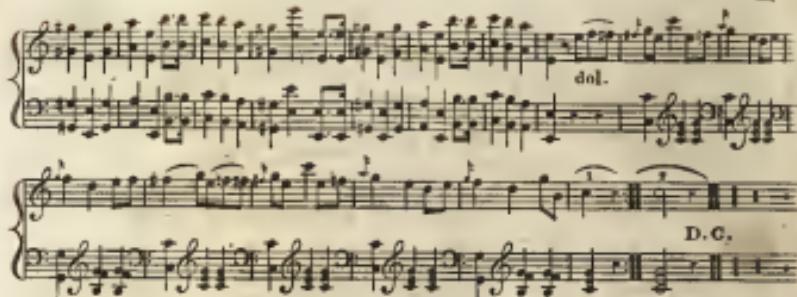
ALLEGRO MODERATO.

Dol.

TRIO.

Dol.

These Waltzes are the Property of the PUBLISHER, having been Purchased for him on the Continent.



Walze Favorite de Dresde.

Musical score for two staves. The top staff starts with a piano dynamic (p) and a crescendo (mf). The bottom staff starts with a forte dynamic (ff). Measures 3-4 feature a "trio" section with eighth-note patterns. Measures 5-6 show a return to the original key. Measures 7-8 continue the eighth-note patterns. Measures 9-10 end with a decrescendo (p) and a forte dynamic (ff), followed by a repeat sign and the instruction "D.C."

Walter & Anderson Engt. Edit.

3

Favorite Walzer aus der oper, Die Schweizer Familie.





(THE MARCH OF THE ALLIED ARMIES INTO LEIPSIC)

R. H. DREYER

R. H. DREYER

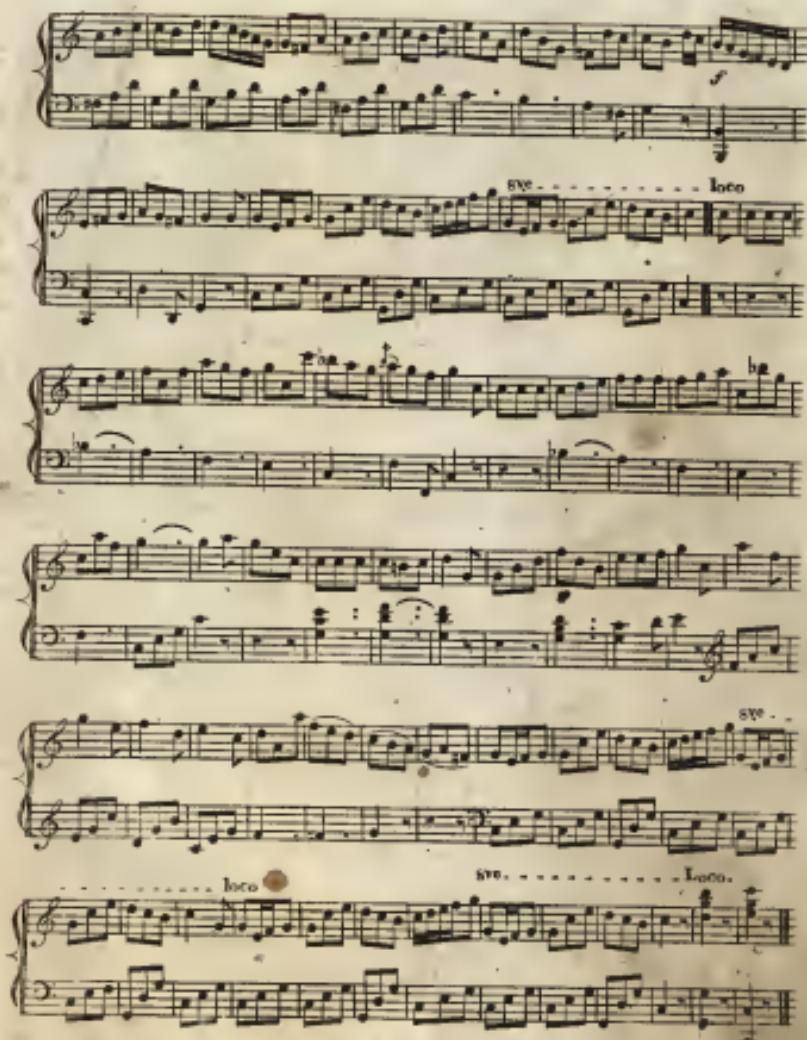
cresc.

dim.

VALCE.

p

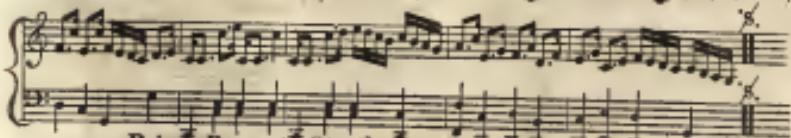
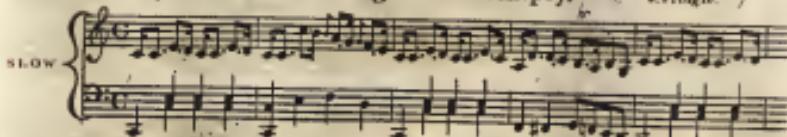
loco



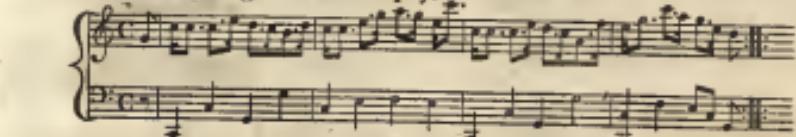
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Arranged for the
Piano Forte or Violin & Violoncello
BY MR. CLARKSON.

D^r. Rutherford of Craigown's Strathspey.

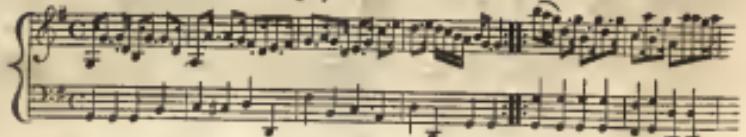
J. Pringle.

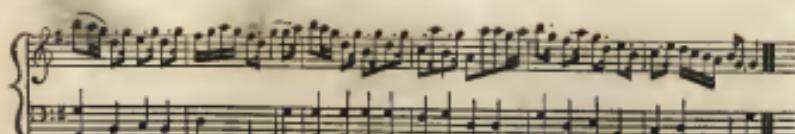


Prince Regent's Strathspey.



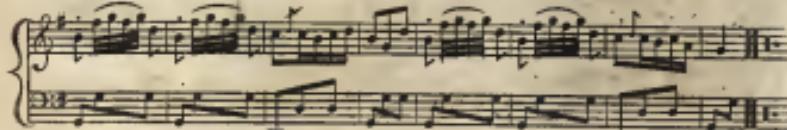
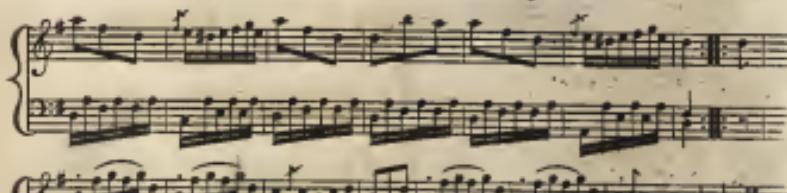
M'r Wilson's Strathspey.





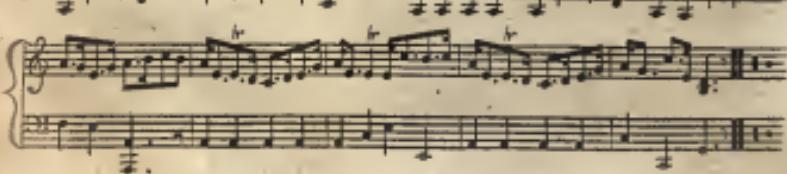
Mr. Wilson's Rope Dance.

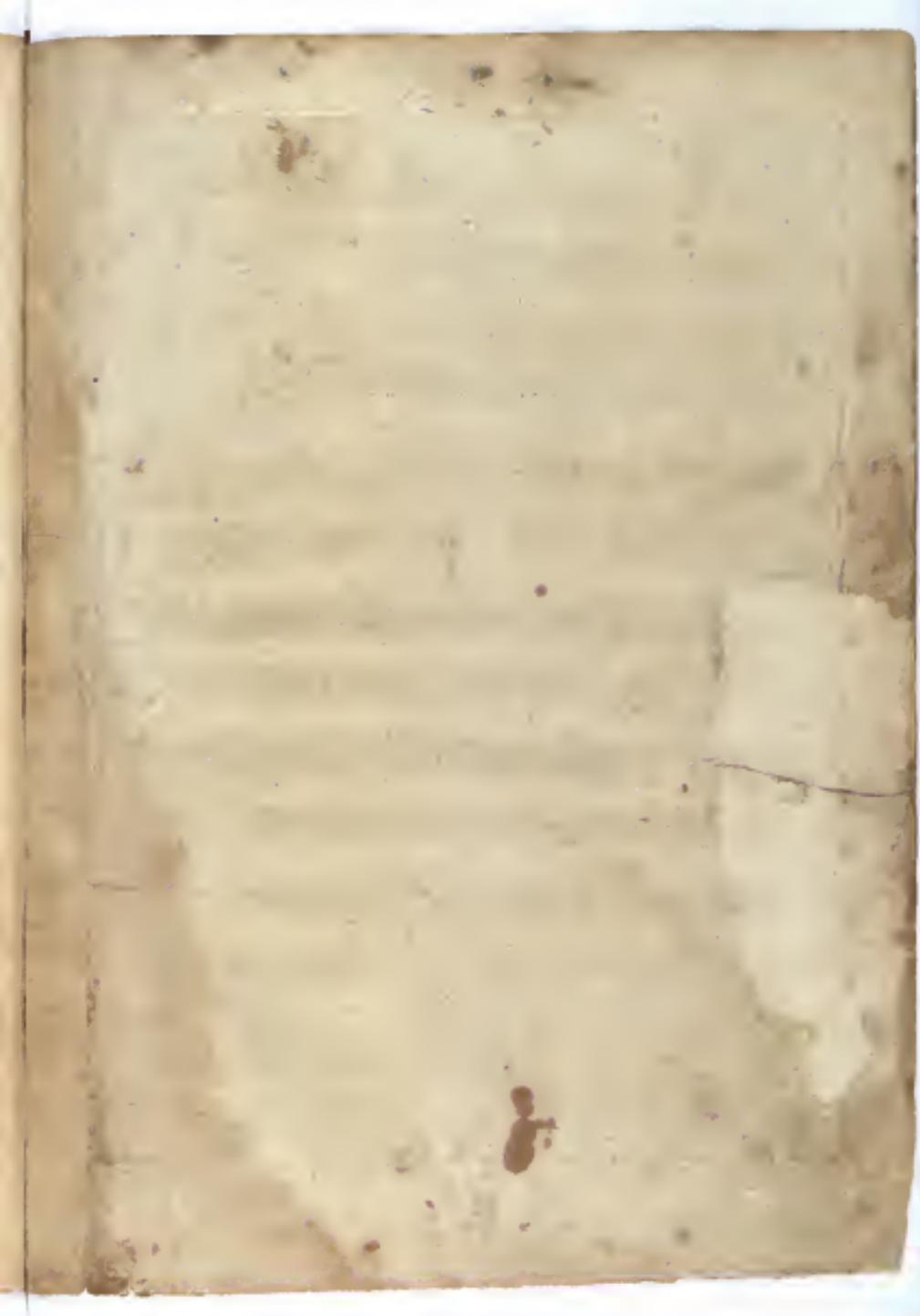
J. Clarkson.



Mr. Clarkson's Strathspey.

When not danced to be played slow.





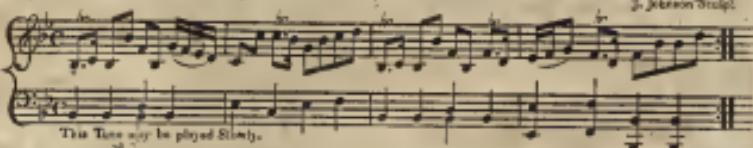
M^r Frank Walker's
STRATHSPEY
Composed by
NATH. GOW

To which is added Four Favourite Dances &c.

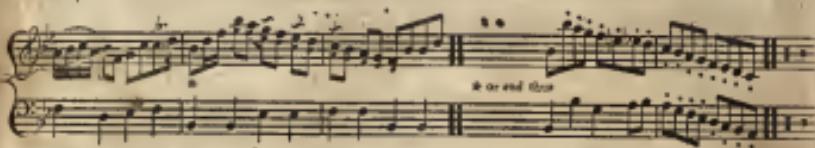
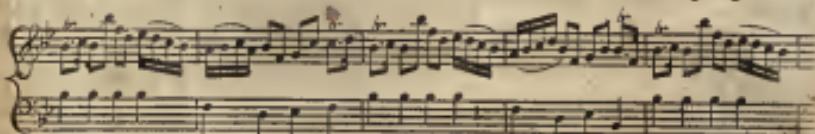
Price

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also of John Gow N^o 34 Carnaby Street Golden Square London.

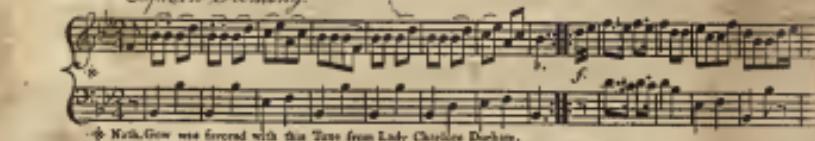
J. Johnson Sculp.



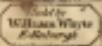
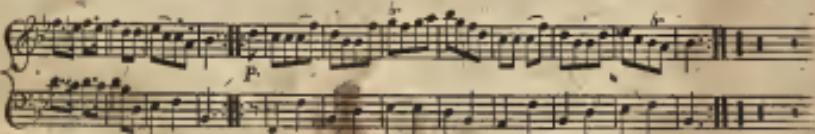
This Time may be played Slowly.



Captain Fleming.



* Nath. Gow was forced with this Tune from Lady Charles Duches.



Mr. Bringoldrep.

For

Dance

D.C. Fin.

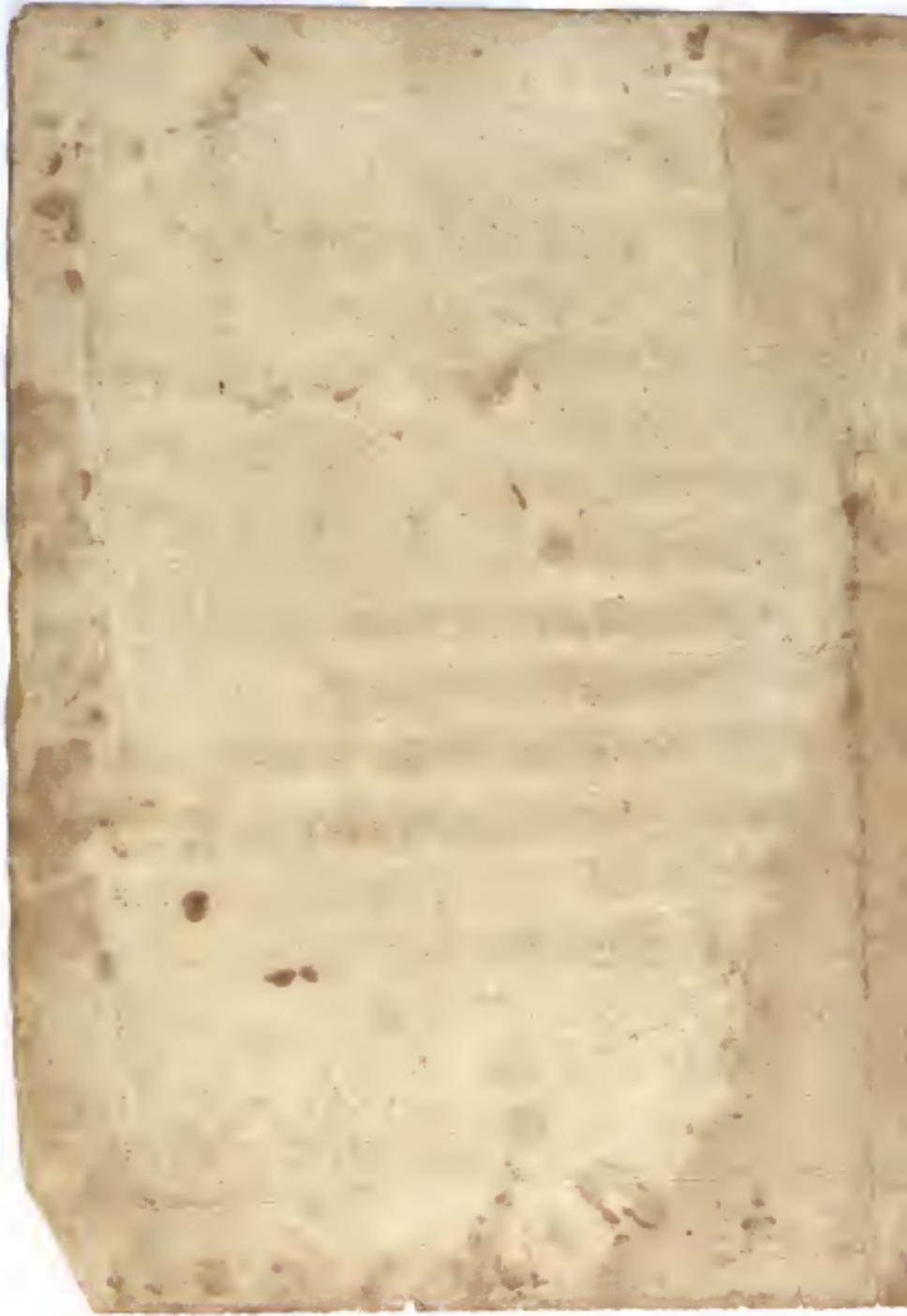
Murphy Delaney.

Favourite Dance.

Lady Caroline Lee's Waltz,

p.

62



The COUNTESS of DALHOUSIE'S Strath-

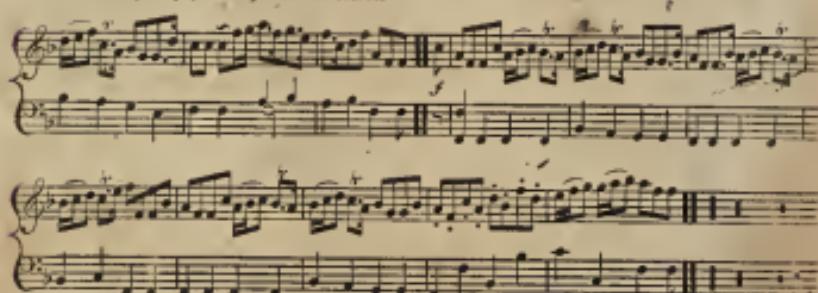
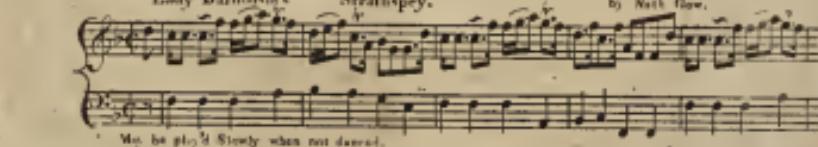
Composed by NATH. GOW, Esq.,
and the Riddle & Reel (now called) composed by
Mrs ROBERTSON of LADY-KIRK.
To which are added three Favourite Tunes.

Price

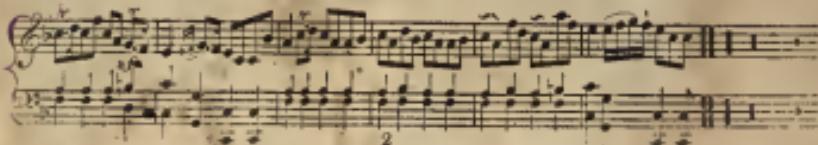
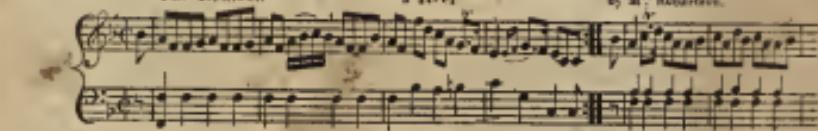
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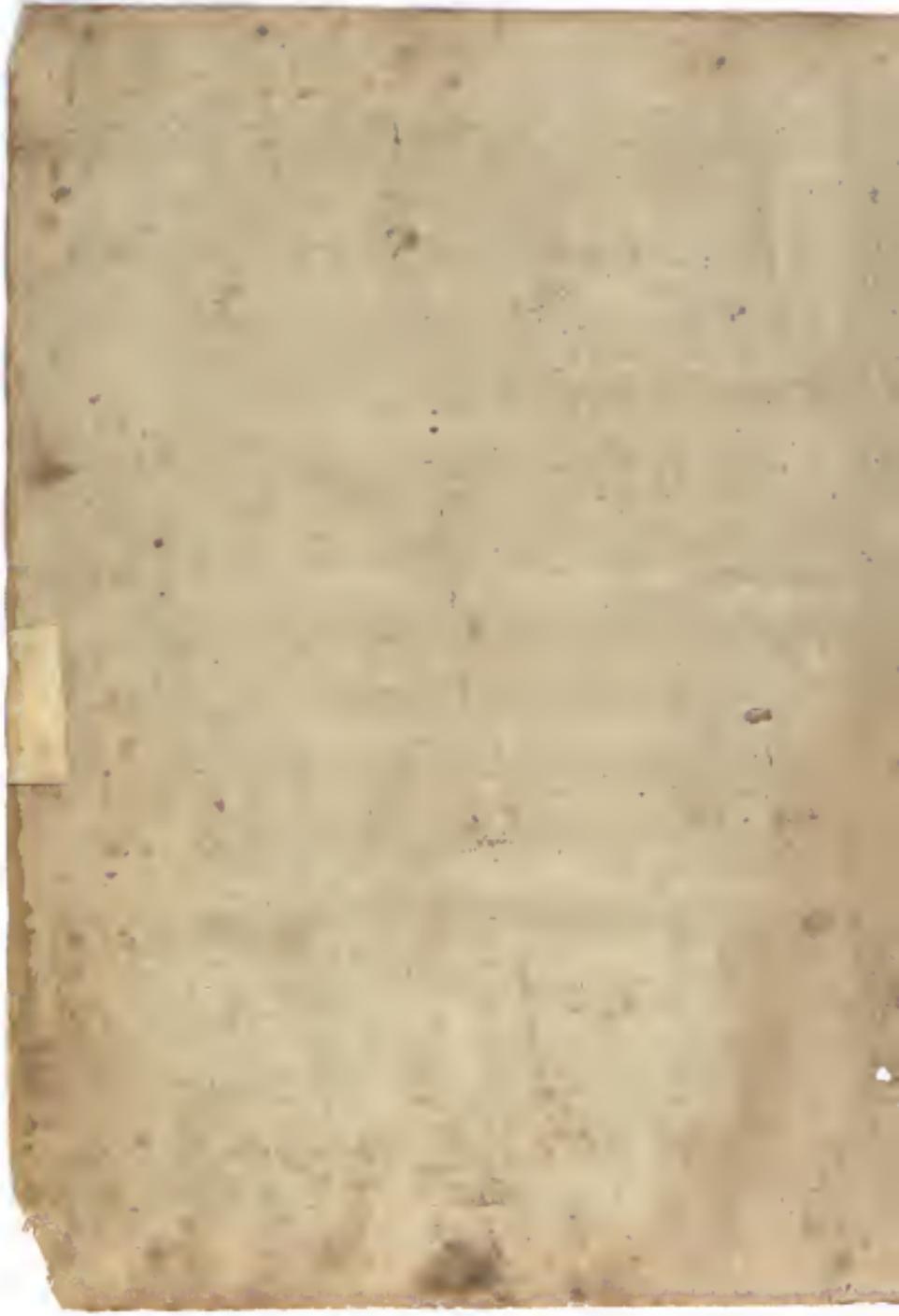
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Slow 4/4
 Disc.
 time.
 when not danced.

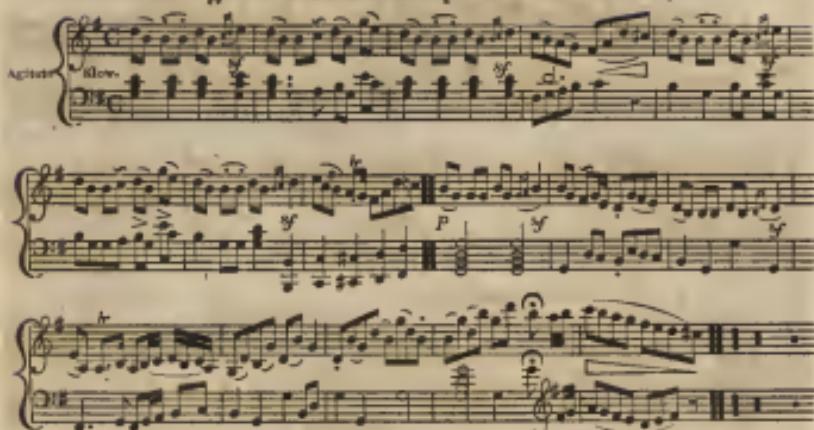
The Waterloo Reel.

by Nath: Gow.

Published by Walker & Anderson

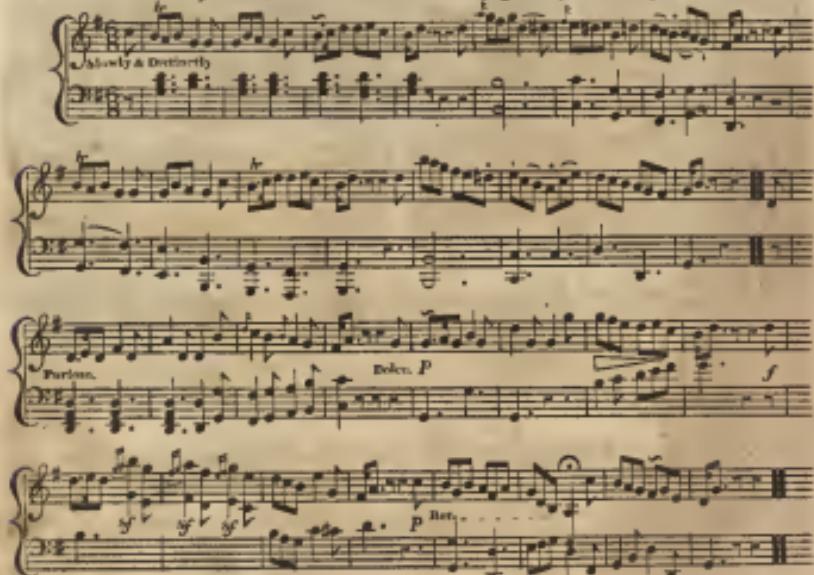
Musing on board the Bellerophon.

by Ruth, Gise



The Song my Native Land, I bid adieu may be introduced here with appropriate effect

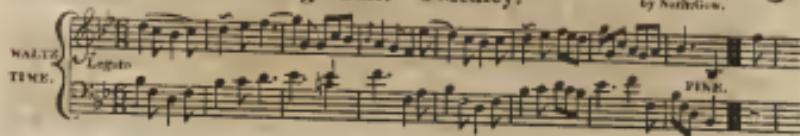
Boney's awa, If he bide awa, well say good bye to Boney. by Ruth, Gise



The Roxburgh Ball. a Medley.

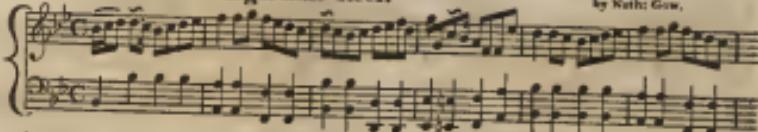
by Nathan.

3

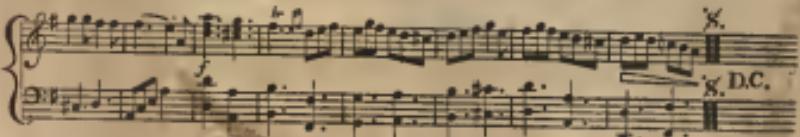
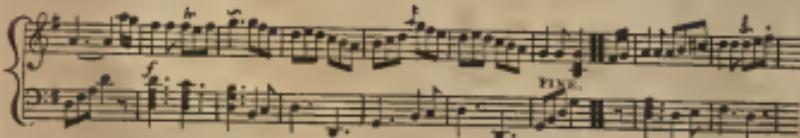
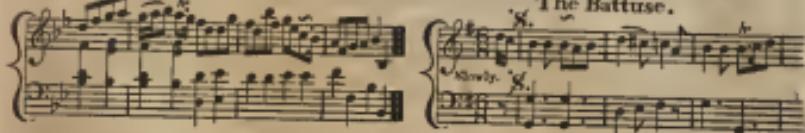


The Roxburgh Ball Reel.

by Nath: Gow,



The Battuse.



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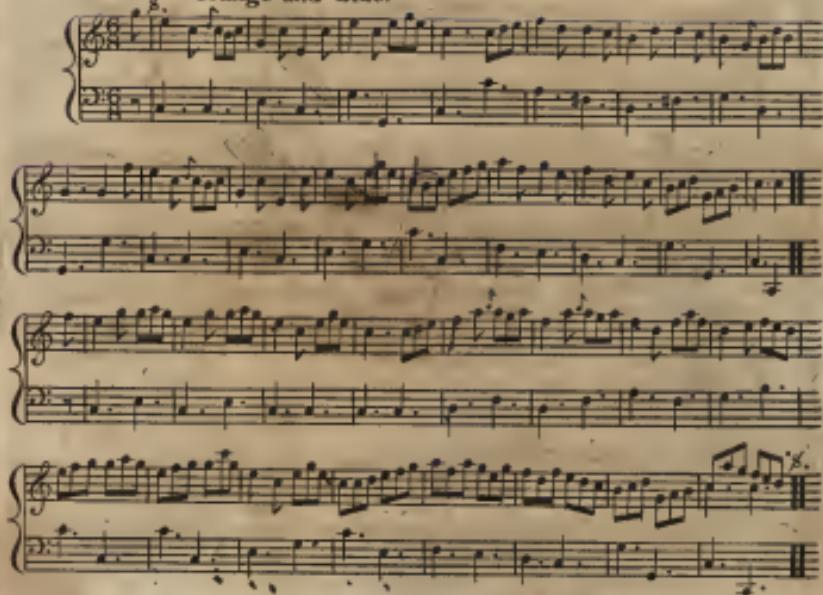
by M^t M^r KENZIE.

W^m Yule's Edinburgh Reels

Craig, Elachie Bridge — Strathspey by M^t M^r KENZIE.

Voiles Vous.

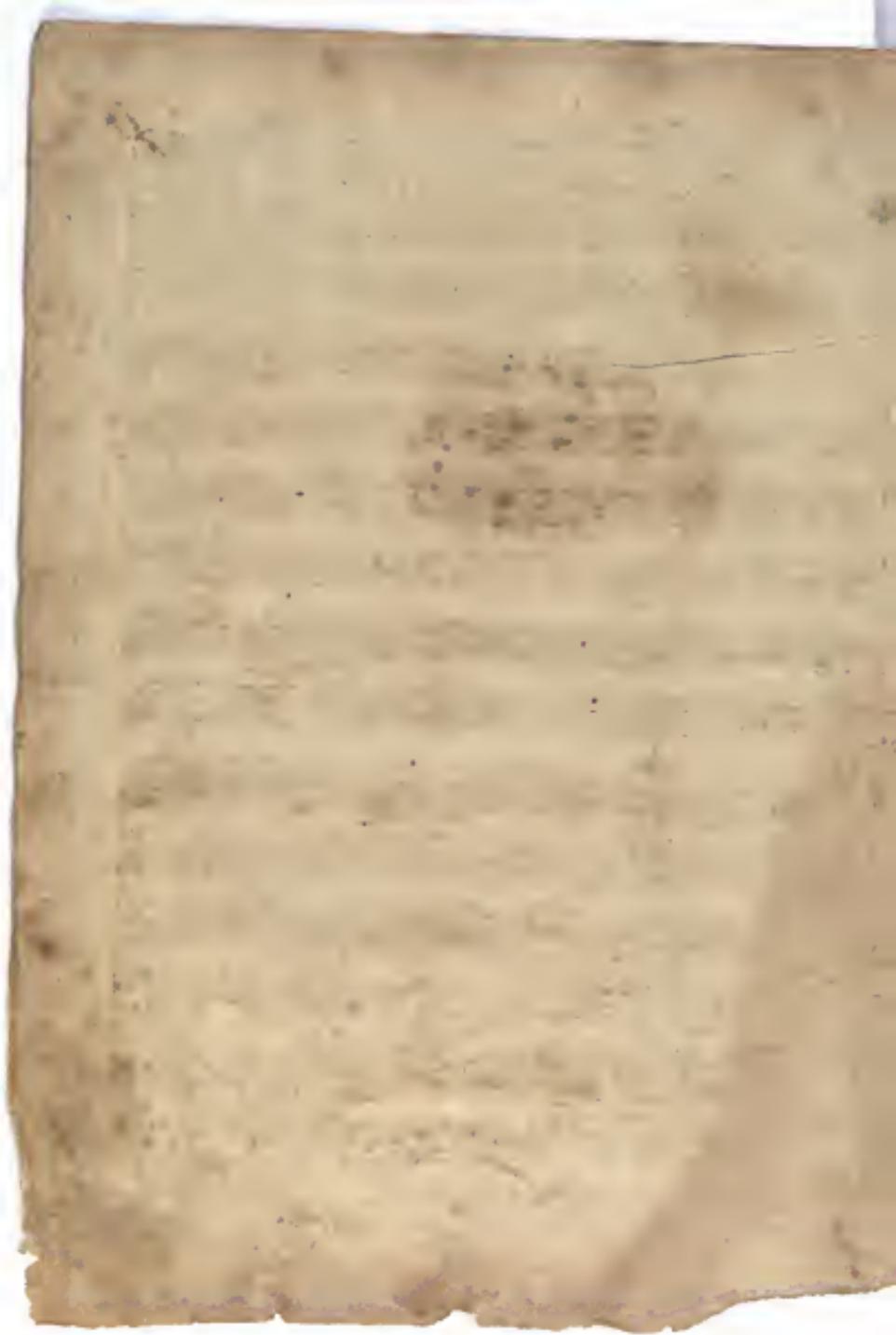
Orange and Blue.

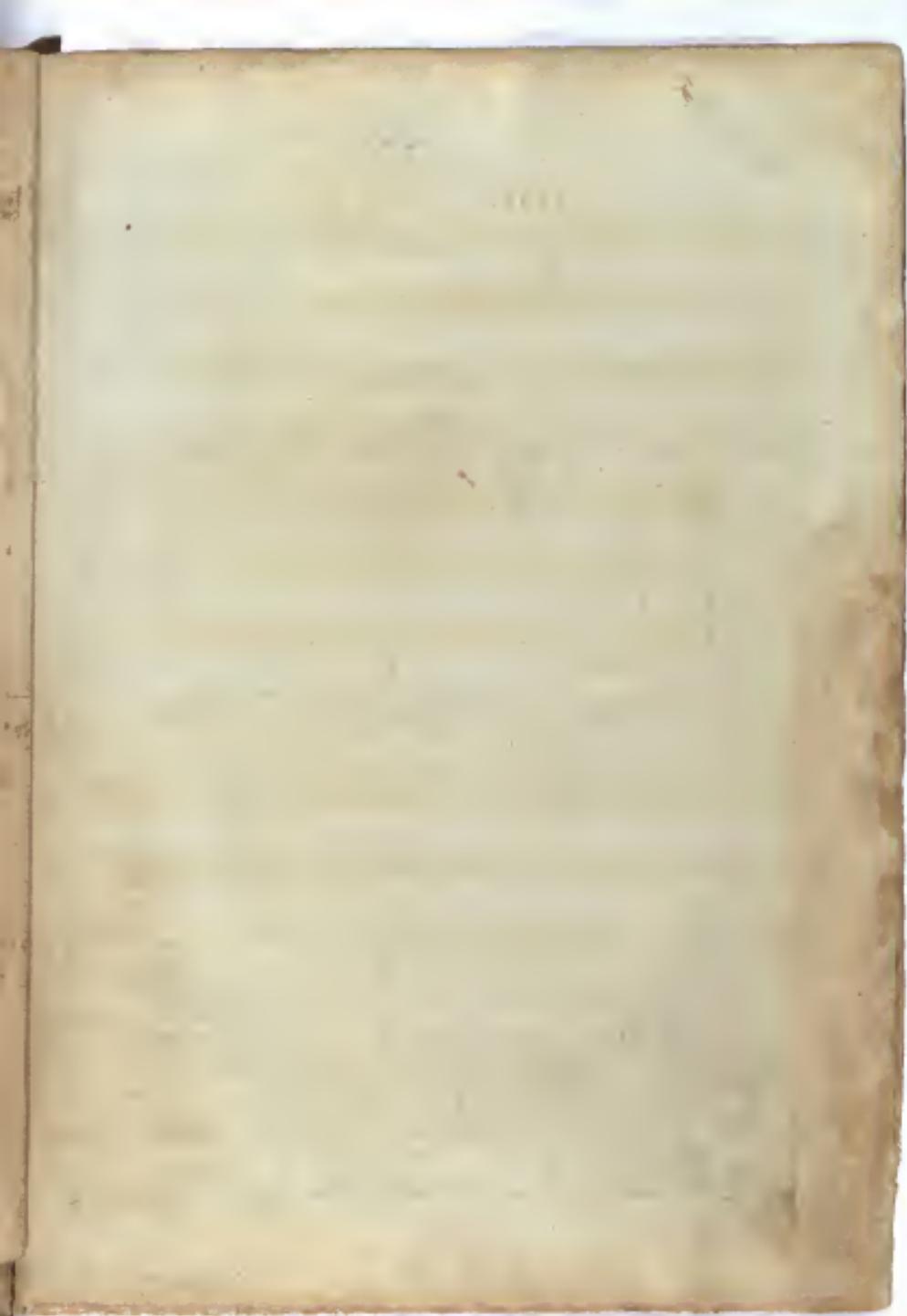


Waltz.

From the Scatality of "Fox-hunting Father".

Handwritten sheet music for a Waltz, identified as being from 'Fox-hunting Father'. The title 'Waltz.' is above the first staff, and 'From the Scatality of "Fox-hunting Father"' is centered above the music. The music is in G major and 3/4 time. It is written in five staves of handwritten musical notation on a standard five-line staff system. The notation includes various note heads and stems, some with vertical lines indicating pitch, and some with horizontal lines indicating rhythm.





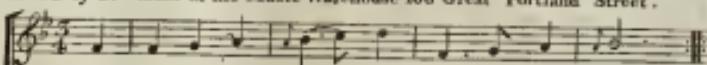
ROBIN ADAIR

*A Favorite
Song
Sung at all the
GLEE CLUBS.*

Price 1/-

London Publish'd by G. Walker at his Music Warehouse 106 Great Portland Street.

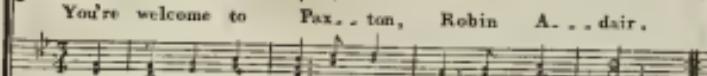
Voice



You're welcome to Paxton, Robin Adair.

Accomp^t:

Thoro' Bass

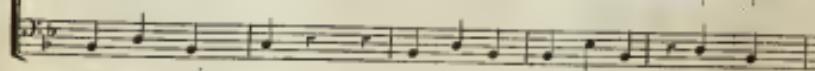


Harpsichord

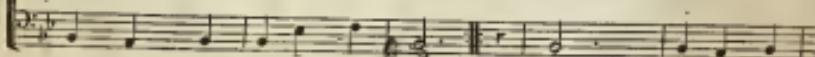


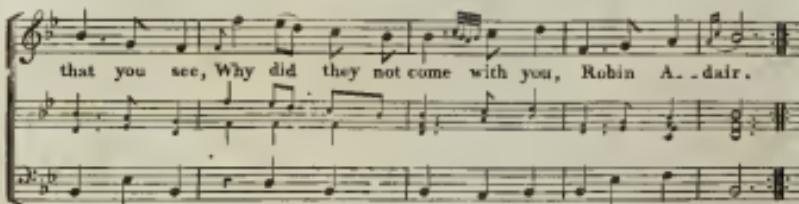
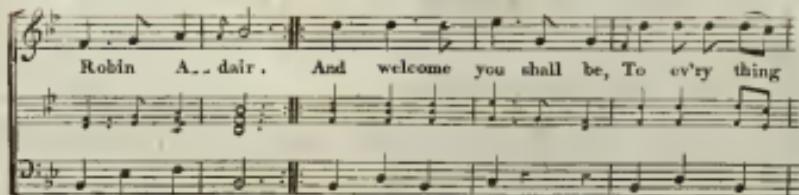
Andantino

How does Jonny Mackrill do, Aye and Luke Gardner too, Why did they not



come with you Robin Adair, Come and sit down by me





2

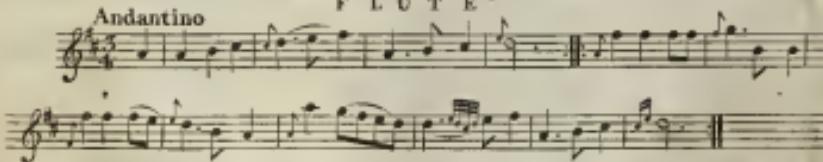
I will drink wine with you, Robin Adair,
I will drink wine with you, Robin Adair,
Rum Punch eye or Brandy too,
By my soul I'll get drunk with you,
Why did they not come with you, Robin Adair.

3

Then let us drink about, Robin Adair,
Then let us drink about, Robin Adair,
Till we've drain'd a Hogshead out,
Then we'll be fow nae doubt,
Why did they not come with you Robin Adair.

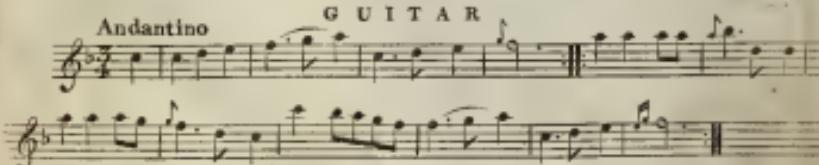
Andantino

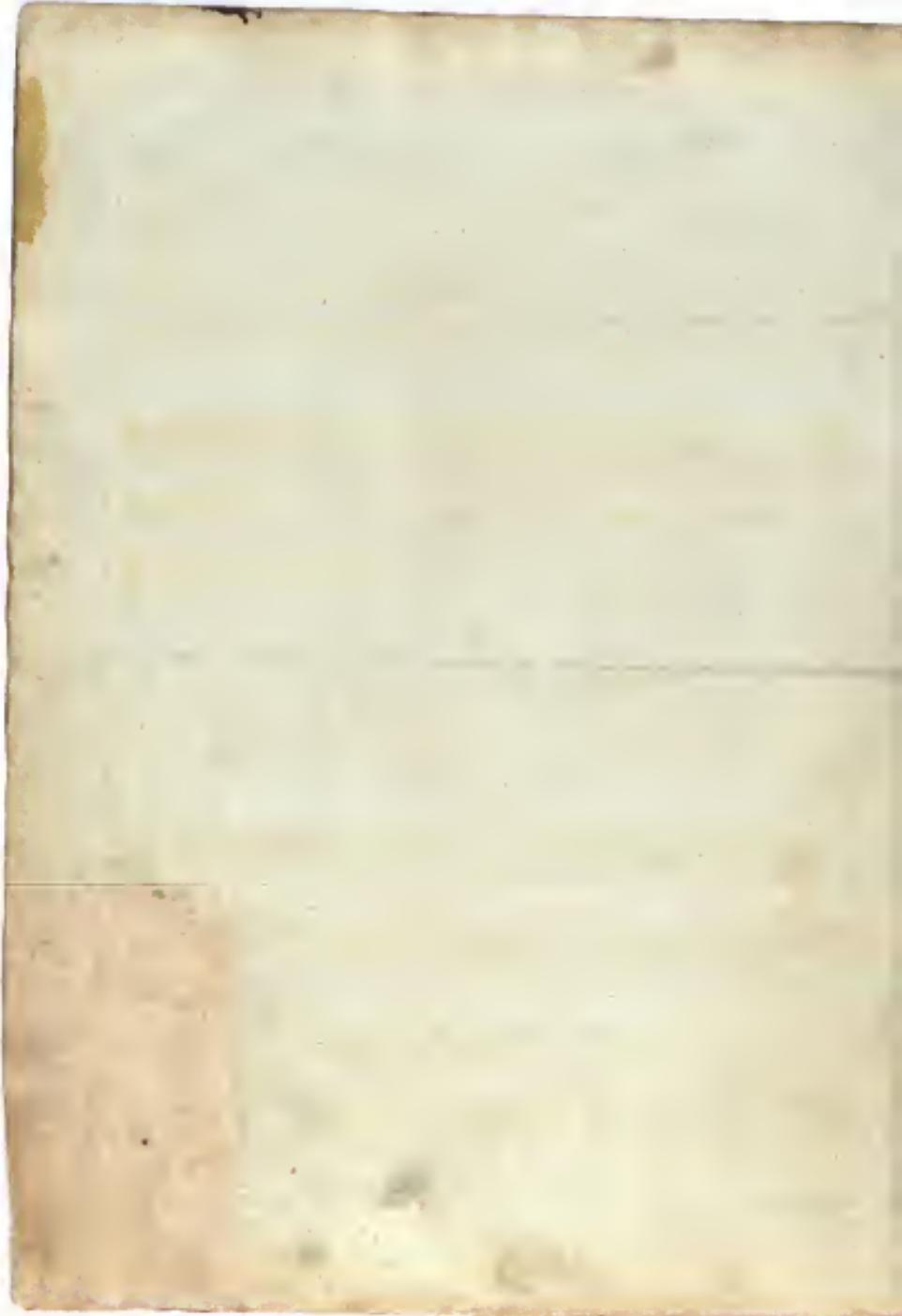
F L U T E



Andantino

G U I T A R





2 WITHIN A MILE OF EDINBURGH

A CELEBRATED SCOTCH SONG

Composed by

Mr Hook

Pr^d

LONDON Printed by P Wilkes, No 108 Great Portland Street

Andantino

The sheet music consists of five staves of musical notation. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef. The third staff begins with a treble clef. The fourth staff begins with a bass clef. The fifth staff begins with a treble clef. The lyrics are integrated into the music, appearing below the staff lines. The lyrics are:

Twas with - in a mile of Edinburgh Town, in the rosy time of the
Year, Sweet Laylocks bloom'd and the Grass was down, And each Shepherd wool'd his
dear, Bonny Jockey blithe and gay, hisd sweet Jenny making Hay, The



A musical score page showing two staves of music. The top staff is for the soprano voice, and the bottom staff is for the basso continuo. The soprano part consists of a series of eighth-note chords. The basso continuo part shows bass notes with accompanying figures. The vocal line begins with "Lustie blushed and frowning cry'd ho, no it will not do" followed by a fermata over the bassoon part.

A musical score page featuring two staves. The top staff is in G major and consists of a melody line with eighth-note patterns and a bass line below it. The bottom staff is in C major and provides harmonic support with sustained notes. The title "Hickory Dickory Dock" is written above the top staff.

Jockey was a wag that never would wed.

The long he had follow'd the Laft,

Contented she tar'd and eat her brown Bread,

And merrily turn'd up the Graft,

Benny Jockey, billie and free,

Won her heart right merrily,

Yet still the blubbl and frownding cry'd no, no it will not do,
I cannot, cannot, wonnot, wonnot, munnot, buckle too.

1

But when he would he could make her his Bridy.

The his Flocks and his Herds were not few.

She gave him her hand, and a kiss beside.

And would fain for ever be true,

Bonny Jockey, Blithe and free,

Win her heart right merrily.

I cannot, cannot, wonnot, wonnot, munnot buckle too,

For the German Flute.

A page from a musical score for orchestra, showing two systems of music. The top system starts with a treble clef, a key signature of one sharp, and a common time signature. It contains measures 11 and 12, featuring sixteenth-note patterns and dynamic markings like forte and piano. The bottom system starts with a bass clef, a key signature of one sharp, and a common time signature. It contains measures 13 and 14, also featuring sixteenth-note patterns and dynamic markings.

THE WOOD-PECKER

Here in this lone little wood.

A Ballad

BY

Thomas Moore Esq.

THE MUSIC BY

Tir John Stevenson Mus.Dee.

Edin. & Dan. Bell

Price 6/-

London?

Published by J. Power, 34, Strand
and W. Power, 1, Westmoreland Street Dublin.



Here in this lone little wood.

Words by The Moore Esq^r — Music by Sir J. Stevenson, Mus. D.

VOCE

PIANO

FORTE

Simplicie

I knew by the smoke, that so
graceful-ly curld A - bove the green elms, that a Cottage was near, And I

said, "if there's peace to be found in the world, A
heart that was humble might hope for it here!nd It was
noon and on flow'r that languish'd around, In silence re-paid the vo-'
lup-tuous bee; Every leaf was at rest, and I heard not a sound But the

A handwritten musical score for voice and piano. The music is in common time, with a key signature of one sharp (F#). The vocal line consists of four staves of music, with lyrics written underneath each staff. The piano accompaniment is provided by two staves below the vocal parts. The score includes dynamic markings such as 'ad lib.' and 'p' (piano).

woodpecker tapping the hollow beech tree, But the woodpecker tapping the
hol - low beech tree,

And "here in this lone lit - the wood," I exclam'd, With a

maid who was love - ly to soul and to eye, Who would

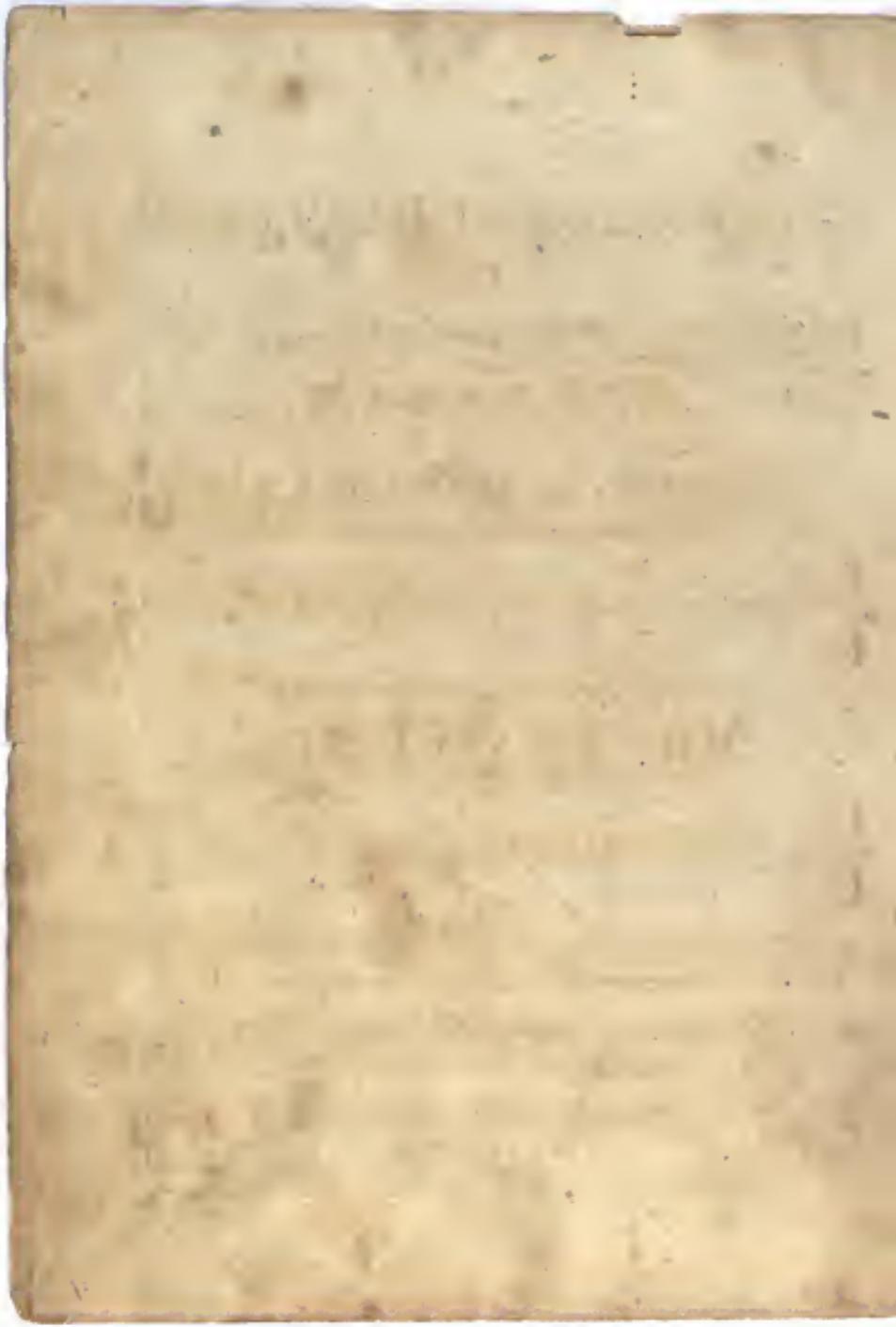
blush when I prais'd her, and weep if I bland.

blest could I live, and how calm could I die. By the

shade of you su - much, whose red ber - ry dips In the

gash of the foun - tain, how sweet to re - cline And to

know that I sigh'd up - on in - no - cent lips, Which had
 ne - ver been sigh'd on by a - ny but mine, Which had
 ne - ver been sigh'd on by a - ny but mine.
ad libit.
 ne - ver been sigh'd on by a - ny but mine.



THE VOICE OF HER I LOVE,

A Ballad.

Sung with Universal Applause by

M^r. BRAHAM.

at the
THEATRE ROYAL DRURY LANE,

In the Opera of *The Castle of Andalusia*.

Written & Arranged.

With an Accompaniment for the

HARP & PIANO FORTE,

BY
JOHN PARRY.

Printed at Sta. Hall.

Price 1/6

LONDON.

Printed by Goulding, Almaine, Potter, &c.

Musick & Musical Instrument Sellers.

20, Soho Square, Westminster, S^w.

DUBLIN.

The Voice of Her Love.

ANDANTE.

This Ballad is Property.

HARP

OR

PIANO FORTE

OC E

COMP^t

How sweet at close of silent eve The Harp's responsive sound How

sweet the vows that ne'er deceive And deeds by vir=tue crown'd How sweet to sit be-

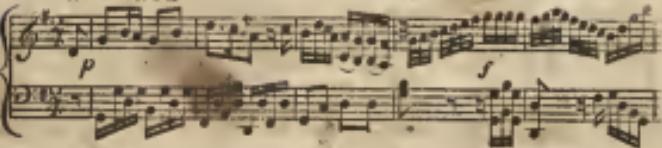
=neath a tree In some delightful Grove. But ah more soft more sweet to
me, The voice of her I love.

²
Whence she joins the Village train
To hail the new-born day
Mellifluous Notes compose each strain
Which Zephyrs waft away.
The frowns of Fate I calmly bear
In humble sphere I move
Content and blest whence I hear
The voice of her I love.

FLUTE OR FLAGEOLET.

Transposed for the accommodation of Soprano Voices.

ANDANTE

VOICE
AND
PIANO FORTE

How sweet at close of silent eve The Harp's responsive sound How sweet the
 vows that never deceive And deeds by virtue crown'd How sweet to sit beneath a tree In some delightful grove - But ah more soft more sweet to me The

voice of her I love,

Whence'er she joins the Village train To hail the new-born day Mellifluous Notes compose each strain Which Zephyr waft away, The frowns of Fate I calmly bear In humble sphere I move Content and blest whence'er I hear The voice of her I love,

The voice of her I love,

CA' THE EWES TO THE KNOWS,

Favourite old Scots Song

As Sung at the

EDINBURGH CONCERT

Set for the

Voice, Piano-forte, Violin, or German-flute

Price 6d.

EDIN^r. Printed & Sold by JAMES WOOD & Co. No 71, Leith Street opposite the ~~Princes~~ where may be had, all the Scots Music original & new Instruments Bought & Sold, Laid out on hire &c.

Moderato

Ca' the Ewes to the Knows, Ca' them whare the Heathers grows;
Ca' them whare the Burnie roses, My bonnie daur.

As I gazed down the water side, There I met my Shepherd lady
 He stood in faintly in his plaid, And told me his desire. B. d with the R. part.

(3)

Will ye go down the water side
 And see the waves so faintly glide,
 Beneath the banks so spreading wide,
 The moon it shines so clearly,

Cho: Ca' the Ewes No.

(4)

I was bred up at Marie Scotland,
 My Shepherd lad, to play the fife,
 And at the day to fit in steel,
 And ne'er body to see me.

Cho: Ca' the Ewes No.

(5)

Ye fall get gowns and ribbons meet,
 Cauf leather thoms upon your feet,
 And to my arms ye'll lie and sleep,
 And ye fall be my dearie.

Cho: Ca' the Ewes No.

(6)

If ye'll bat heed to what ye've said,
 I'll gang wi' you, my Shepherd lad,
 And ye may row me in your plaid,
 And I fall be your dearie.

Cho: Ca' the Ewes No.

(7)

While waters wimples to the sea;
 While day blinks in the tilt for tide,
 Till clay could death fall blin' my e'e,
 Ye fall be my dearie.

Cho: Ca' the Ewes No.

GLOOMY WINTER'S NOW AWA;
A Scotch Song;

Written by

R. TANNAHILL.

with Symphonys & Accompaniment by

R. A. SMITH.

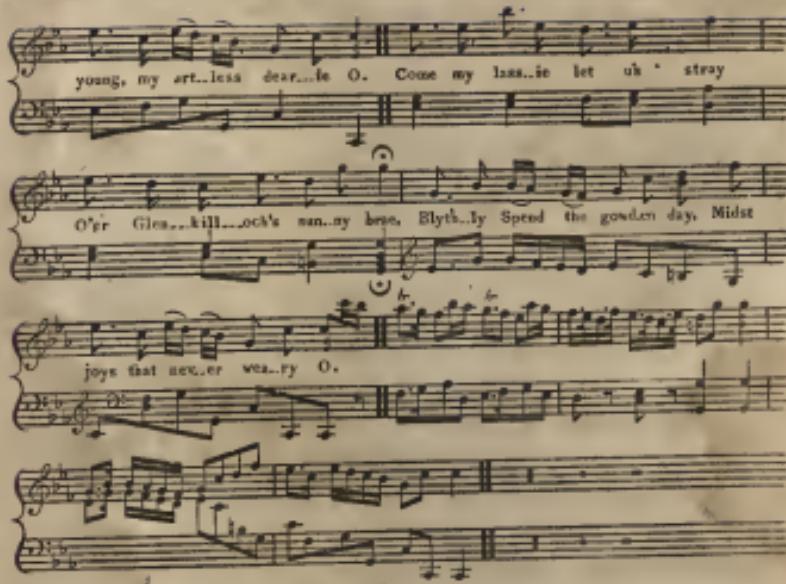
First in Scott's Hall.

GLASGOW, Printed & Sold by J. MC FADYEN, Music Seller N^o. 50, Wilson Street.

Price 1/-

Moderato

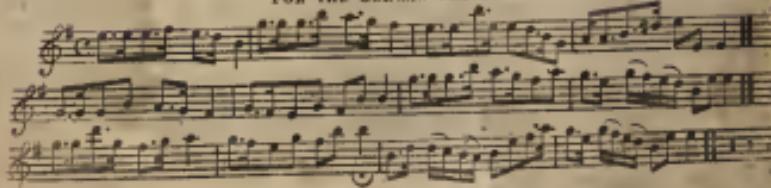
Gloomy winter's now aye', Soft the westlin' breezes blow; Maug the bicks o'
Stanly shaw, The Nauvin sings is' cheery O; Sweet the crow-flow'r's early bell
Dress Gles' Hiller's dewy dell; Blooming like thy bonnie self, My



II

Tow'ring o'er the Newton woods,—
 Lov-rocks fan the snow-white clouds;
 Siller saugh wi' downy buds,
 Adorn the bank see briery O;
 Round the silvan fairy nooks,
 Footh'ry breeches fringe the rocks,
 'Neath the brus the bonnie jooks,
 And like thing is cheery O;
 Trees may bud, and birds may sing,
 Flow'res may bloom, and verdure spring,
 Joy to me they canna bring,
 Unless wi' thee my dearie O.

FOR THE GERMAN FLUTE.



UP IN THE MORNING EARLY.

A Favourite Scots Song,

Set for the Voice.



Written by

John Hamilton

ENTERED IN STATIONERS HALL

Price 1*l*.

EDINBURGH Printed and Sold by the AUTHOR at his Music Shop N^o 24 North Bridge Street,

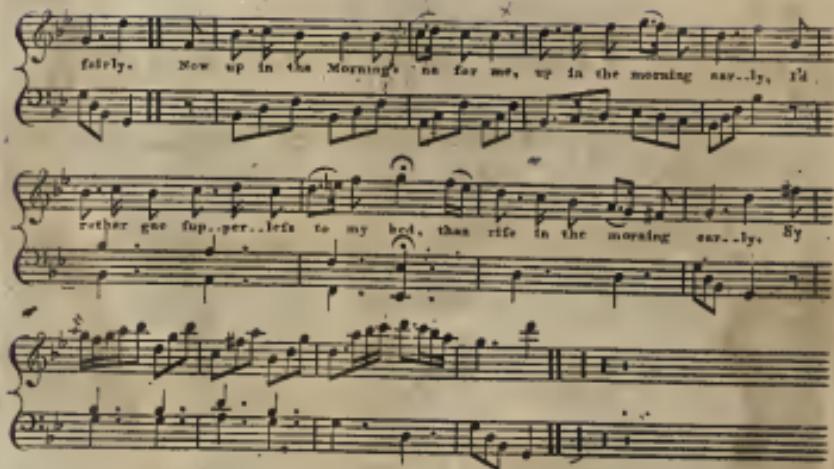
Slow

By

Could blow the wi' free north to south an'

drift is driving fastly, the sheep is couring in the heugh, O fire its winter

Geo. Walker Sculpt*ed*



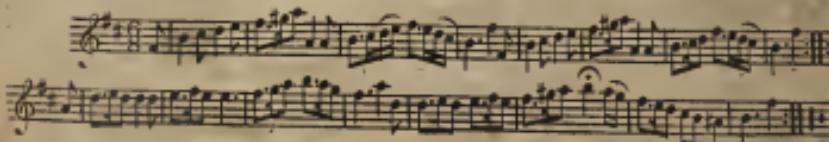
²
Bude rules the blast among the woods,
The branches tislin' barely,
Among the chimney taps it theds,
An' frost is nippin' taly;
Now up in the morning's no for me,
Up in the morning early,
To sit at the night wad better agrees,
Than rise in the morning early.

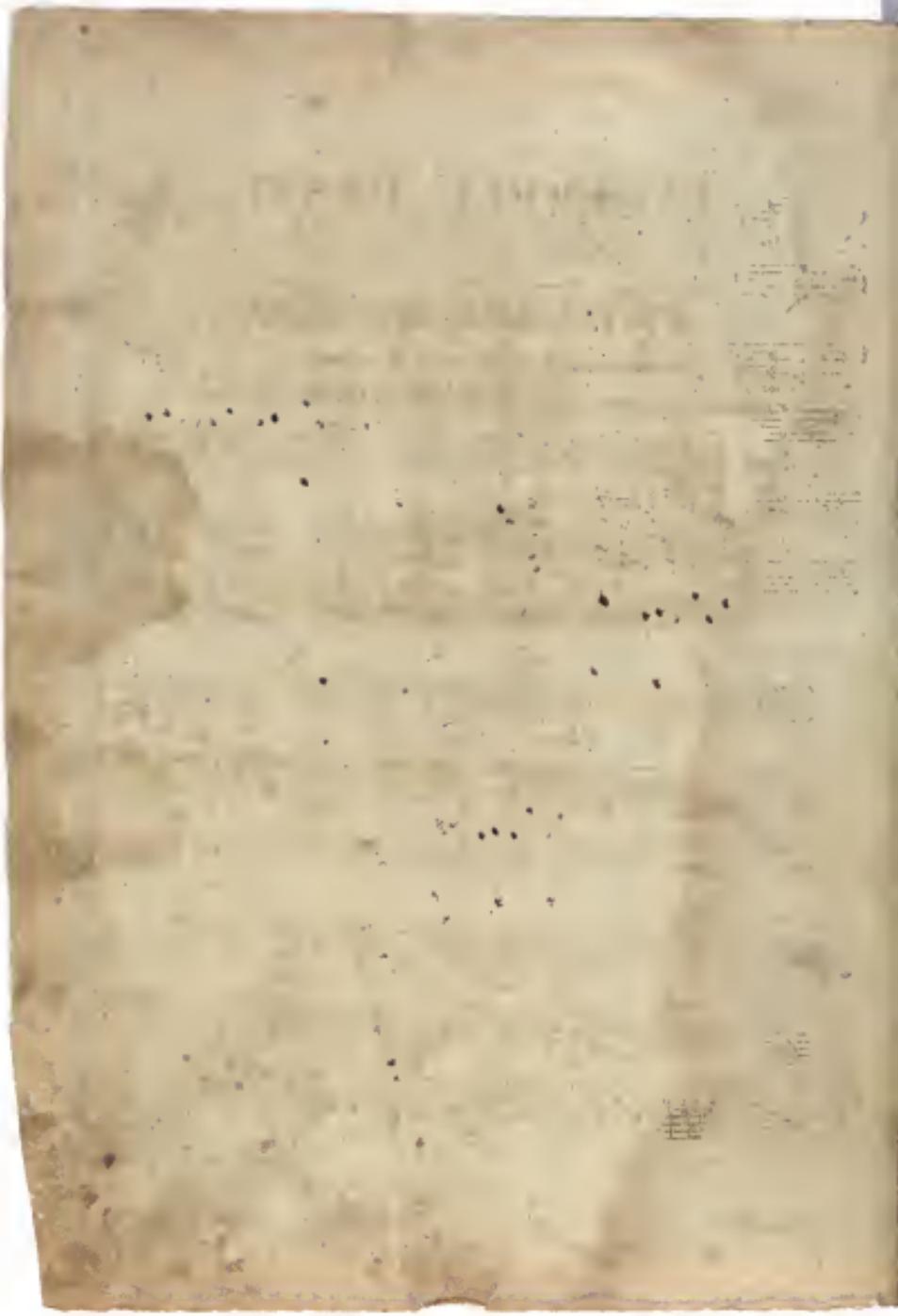
³
The Sun peeps o'er the southlan' hills,
Like say timorous carles,
Just blinks a wee, then flisks again,
An' that we flin' feverely;
Now up in the morning's no for me,
Up in the morning early,
When snow blows in to the chimney cheek,
Whid rise in the morning early.

⁴
Nas Idnties tilt on hedge or bush,
Fose things they suffer fairly,
In esidrife quarters a' the nights
A'day they feed but sparcly;
Now up in the morning's no for me,
Up in the morning early,
No fote can be wear in the winter time,
Than rise in the morning early.

⁵
A coley houft, an' casty wife,
Keeps ay a body cheery,
An' pantry stow'd w' meal an' meat;
It awfu's unco rarely;
But up in the morning na, na, na,
Up in the morning early
The Gowans mount gleat an' bank an' bras,
When I rise in the morning early.

For the Ger. Flute





FAREWELL BESSY,
Music and Words
BY
THOS MOORE ESQ^R

L O N D O N ,

Price 1/6

See at the Bell.

Published by J. Dwyer, 34, Strand, & W. Power, 4, Westmorland Street, Dublin.

POCE

TENDERLY

PIANO

FORTE

Sweetest Love I'll not forget thee.

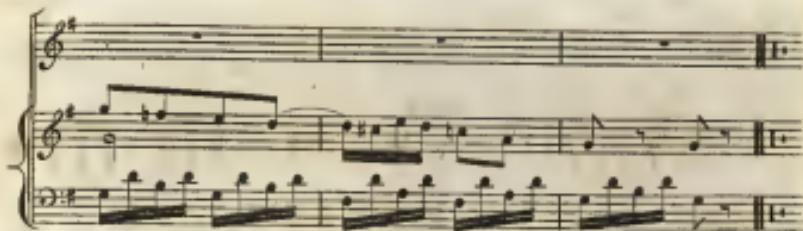
Time shall only teach my heart, Fond-er-warm-er

to re - - gret thee, Love - ly gen - - de as thou art!

Fare - - - well Bes - ey We may meet a - -

gain Fare - - - well Bes - ey - - -

We may meet a - - gain,



2

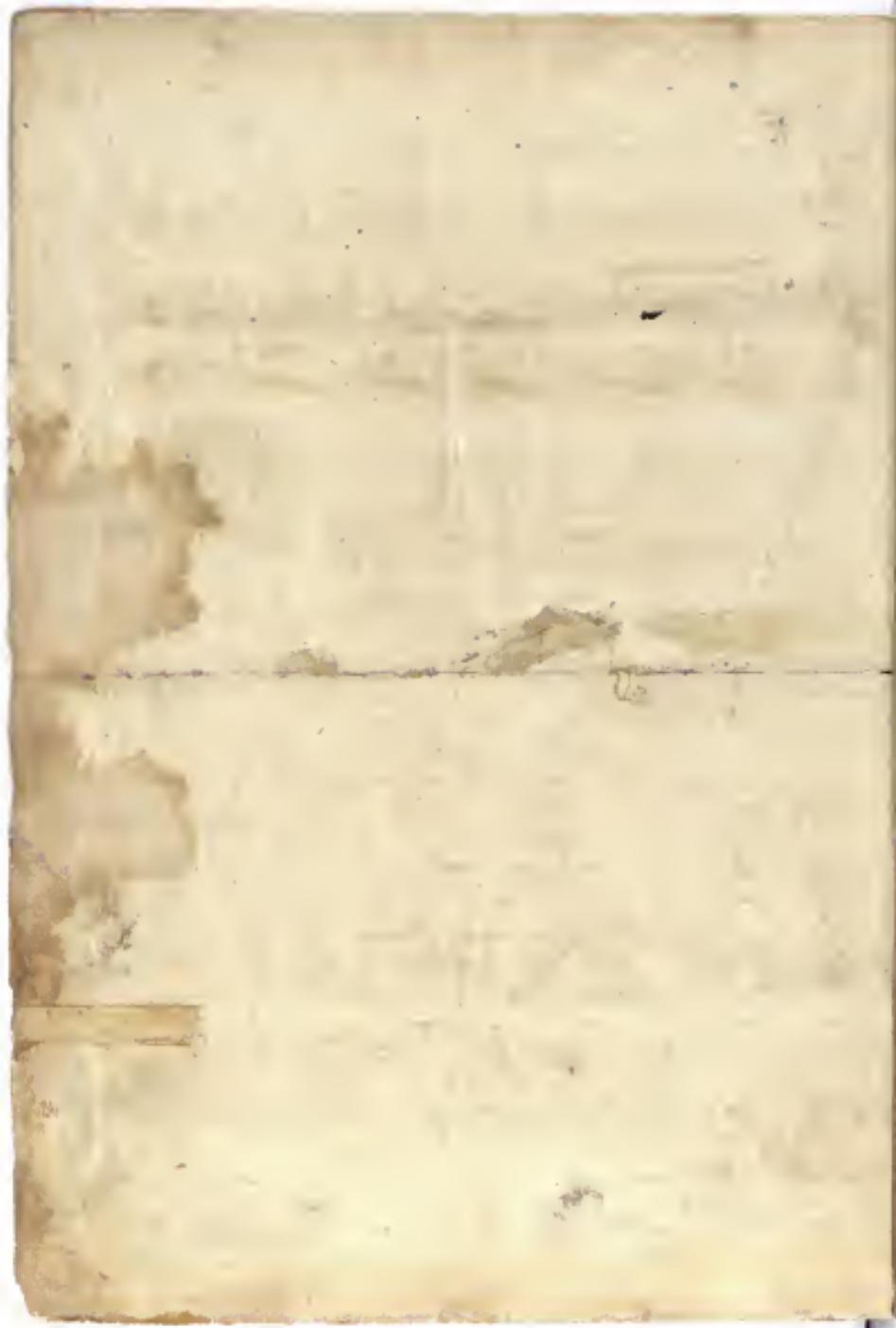
Yes, oh! yes again we'll meet, Love,
 And repose our hearts at last;
 Oh! sure 'twill then be sweet, Love,
 Calm to think on sorrows past.
 Farewell Bessy!
 We may meet again.

3

Yet I feel my heart is breaking,
 When I think I stray from thee,
 Round the world that quiet seeking,
 Which I fear is not for me!
 Farewell Bessy!
 We may meet again.

4

Calm to peace thy Lover's bosom —
 Can it, dearest, must it be,
 Thou within an hour shalt lose him,
 He for ever loses thee!
 Farewell Bessy!
 Yet oh! not for ever. I hope



WHEN THE HOLLOW DRUM

Sung by M^r Bland in the

MOUNTAINEERS

the Music by
D^r ARNOLD.

Piano

— LIVERPOOL —

Printed by Sloman & Son Castle Street & Church Street.

IVACE

The musical score consists of five staves of music. The first staff is for the piano, indicated by a treble clef and a bass clef. The second staff is for the voice, indicated by a soprano clef. The third staff is for the piano, indicated by a bass clef. The fourth staff is for the voice, indicated by a soprano clef. The fifth staff is for the piano, indicated by a bass clef. The vocal part begins with the lyrics "When the hollow Drum has beat to bed," followed by "When the little Fifer hangs his head," and "Moorish flute and Nodding Guards watch weary." The piano part continues throughout the piece.

AGNES

T.S.

When the hollow Drum has beat to bed,

When the little Fifer hangs his head,

Moorish flute and Nodding Guards watch weary,

wearily. Then will we from Prison free, March out by Moonlight cheer-ly.

then will we from Prison free, March out by Moonlight cheerily, when the Moorish Cymbals
 clash by day, when the braven Trumpets shrilly bay,
 The Slaves in vain may then complain, of Ty - ran - ny and kna - very,
 of Tyran - ny and kna - very, woud he know his time to go, and
 ill - ly slip from sla - ve - ry, woud you know his time to go, and ill - ly slip from
 Sla - ve - ry, 'tis when the hollow Drum has beat to bed,
 when the little Pi - fer hangs his head, still and mute the

Moorish Flute, and nodding Guards watch wear-i-ly, still and mute the Moorish Flute, and
 nodding Guards watch wear-i-ly, O then must he from Prison free, march out by moonlight
 cheer-ily O then must he from Prison free march out by moonlight cheer-ily 'Tis
 when the hollow Drum has best to bed, And the little Pi-fer,
 hangs his head, still and mute the Moorish Flute and
 nodding Guards watch wear-i-ly and nodding Guards watch
 wear-i-ly.

German Flute or Guitar

VIVACE

When the hollow Drum has beat to bed,
When the little Fifer hangs his head,
Still and mute the Moorish Flute
And nodding Guards watch wearily,
O then must he from Prison free
March out by moonlight cheerily
O then must he from Prison free
March out by moonlight cheerily
When the hollow Drum has beat to bed
And the little Fifer hangs his head,
Still and mute the Moorish flute
And nodding Guards watch wearily

'Tis when the hollow Drum has beat to bed,
When the little Fifer hangs his head,
Still and mute the Moorish flute.
And nodding Guards watch wearily,
O then must he from Prison free
March out by moonlight cheerily
O then must he from Prison free
March out by moonlight cheerily
'Tis when the hollow Drum has beat to bed
And the little Fifer hangs his head,
Still and mute the Moorish flute
And nodding Guards watch wearily

12

Begone dull Care.

A favorite DUE T T

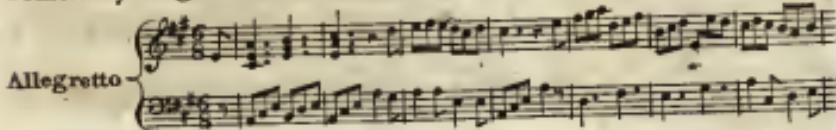
As Sung with great applause, at
Harrison and Knypett's
VOCAL CONCERTS

Entered at Stationer's Hall.

Price 1^d.

L O N D O N

Printed by Longman and Broderip N^o26 Cheapside and N^o13 Haymarket.



Begone dull Care, I prithee begone from me, Begone dull
Begone dull Care, I prithee begone from me, Begone dull

Care, You and I can never agree! Long time thou hast been tarrying here and
Care, You and I can never agree! Long time thou hast been tarrying here and

fain thou woul'st me kill, But I - . faith dull Care thou
 fain thou woul'st me kill, But I - . faith dull Care thou

never shalt have thy Will. Too much Care will make a young Man
 never shalt have thy Will. Too much Care will make a young Man

Gray, And too much Care will turn an old Man to Clay: My
 Gray, And too much Care will turn an old Man to Clay: My

Wife shall dance and I will sing, So merrily pass the day, For I
 Wife shall dance and I will sing, So merrily pass the day, For I

hold it one of the wifest things to drive dull Care a - way.
 hold it one of the wifest things to drive dull Care a - way.

Two Guitars or German Flutes

Allegretto.

Be-gone dull Care, I prithee begone from me, Be-gone dull
 Be-gone dull Care, I prithee begone from me, Be-gone dull
 Care, You and I can never-a-gree; Long time thou hast been tarrying here and
 Care, You and I can never-a-gree; Long time thou hast been tarrying here and
 fain thou woud'st me kill, But I-faith dull Care thou
 fain thou woud'st me kill, - But I-faith dull Care thou
 never shalt have thy Will, Too much Care, will make a young Man
 never shalt have thy Will, Too much Care will make a young Man
 Gray, And too much Care will turn an old Man to Clay; My
 Gray, And too much Care will turn an old Man to Clay; My
 Wife shall dance and I will sing, So merrily pafs the day, For I
 Wife shall dance and I will sing, So merrily pafs the day, For I
 hold it one of the wi-dest things to drive dull care a-way,
 hold it one of the wi-dest things to drive dull care a-way,

